VOGUE

INCORPORATING VANITY FAIR

ADVANCE
RETAIL
TRADE
EDITION

see section facing page 136

Paris Openings
New York Importations

MARCH 15, 1940

PRICE 35 CENTS

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"CANNON"
fine quality
COLORS GUARANTEED FAST

AURA OF SPRING Give yourself and your bathroom a new springtime background! Cannon towels are as fresh and trim as tulip beds . . . as bright as home-coming robins and bluebirds. And you'll love the design-sentiment of the Americannon series.

For the newest color-schemes, consult Cannon towels themselves. And for the best buy in big, strong, fluffy, absorbent bath towels . . . consider this fact: Cannon makes so many towels (in the world's largest towel mills) that they can give you wider variety and better values all the way from 25c to $2. Cannon Mills, Inc., New York City.

Cannon Towels

CANNON TOWELS • CANNON SHEETS • CANNON PURE SILK HOSIERY

With Spring exhilaration our designers create a sprightly young town costume, dress and jacket of pinwale texture with the foam of white pique. And note the sensational new Platina foxes!

FIFTY-SEVENTH STREET WEST, NEW YORK

Town Twins . . . dressmaker coat and suit by Edith Head, Paramount's brilliant designer. In Crown Tested Rayon and wool faille. At B. Altman & Co., New York; Marshall Field & Co., Chicago; I. Magnin & Co., California and Seattle; Joseph Horne Co., Pittsburgh; A. Harris & Co., Dallas; Mindlin's, Kansas City.

Crown Tested Rayon Fabrics

T. M. Reg. U. S. Pat. Off.

Copr. 1940—American Viscose Corporation

American Viscose Corporation
200 Madison Avenue, New York City
World's Largest Producer of Rayon Yarn

THE FIRST NAME IN RAYON . . . . THE FIRST IN TESTED QUALITY

GEORGE PLATT LYNES

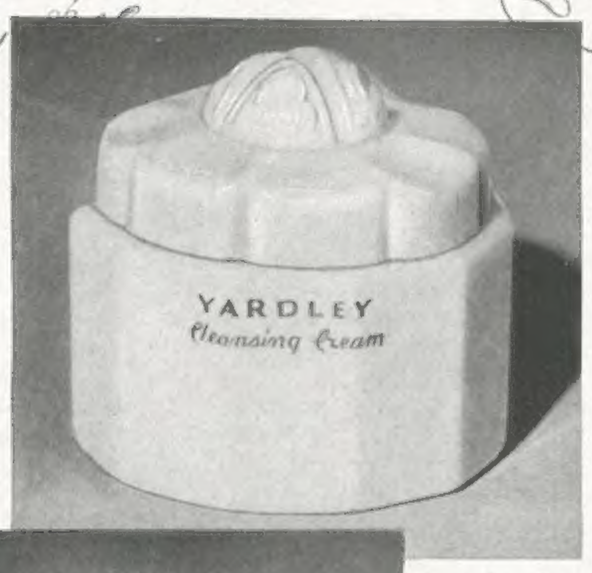
High, white and handsome . . . this hat with veiling band and bow. Fit companion, our shell print jacket-dress. Both, Bendel originals.

Henri Bendel
10 WEST 57
NEW YORK

A Young Man's Fancy . . .

a Springtime "English Complexion"

A young skin wants YARDLEY'S "English Complexion" Cream for cleansing and refining, and for enduring softness. Its fresh luxury leaves your skin feeling soft and smooth as a baby's $1.10

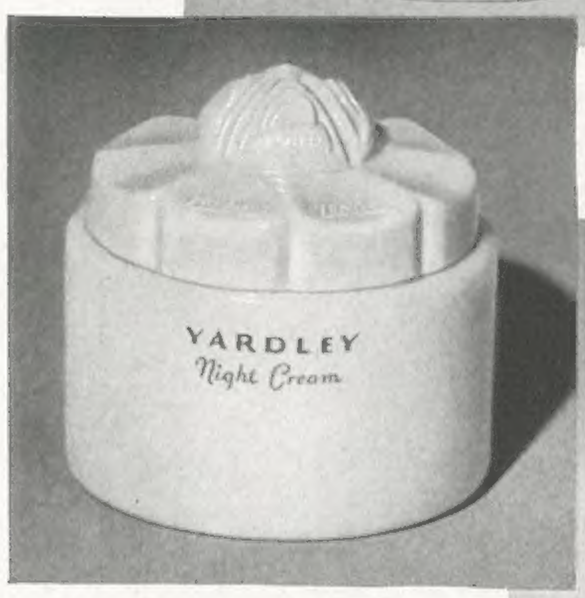


A skin that needs added care finds YARDLEY'S Cleansing Cream softens dryness and roughness soothingly, effectively. Cleanses thoroughly, gently $1.10

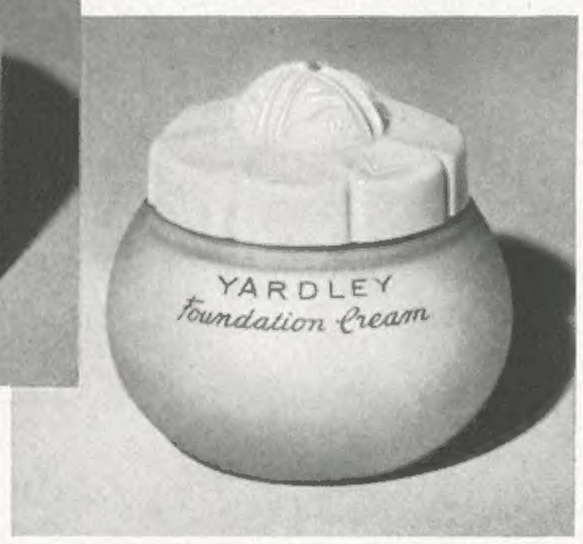
● A girl who likes the rain . . . who leans into the stinging freshness of a crazy March gale. She laughs at it, and loves it. Knowing that her beauty is the *natural* beauty of the out-of-doors. Beauty exulting in the last wild frenzy of winter. Beauty as moving as the feel of spring in the air.

She smiles at his compliment. To him there is mystery in her devastating "English Complexion." And yet to her there is nothing mysterious. For, long ago, along with her A, B, C's . . . she learned of the elemental protection of YARDLEY'S few simple beauty aids. Then and now, her skin is soft, and fresh, and utterly beguiling.

Preparations on this page may be found at YARDLEY, 620 Fifth Avenue, New York, and at fine stores throughout the country.



A tired skin wants YARDLEY'S Night Cream for a rich texturing treatment. Particularly restful at the end of an exhausting day $1.10



Every skin wants YARDLEY'S Foundation Cream for a beautifully sleek finish of gardenia texture . . . 85c

BY APPOINTMENT TO HER MAJESTY QUEEN MARY

YARDLEY

Vogue
March 15th, 1940

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut.
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Vol. 95, No. 6
Whole No. 1624

Hattie Carnegie

Choose your silver

AS YOU CHOOSE YOUR HUSBAND

IN CHOOSING A HUSBAND for keeps, naturally you recognize these two "musts": He must have that intangible quality called "character." And he must be a man of whom you never tire. Keep those same things in mind when you make *another* lifetime choice—the choice of your *silver*—and we believe you'll decide on the sterling that's made by International.

For International Sterling has a character that only a century's "know-how" in fine silversmithing can produce. It brings a great silver tradition into your home. And, as the years pass, your International Sterling becomes a part of your family background. Associations cluster around it—and you value it far beyond price.

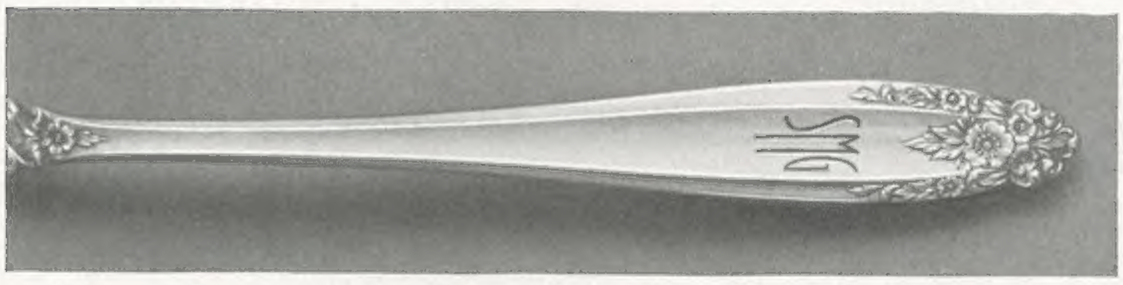
See International Sterling at your leading jeweler's. You'll marvel at its exquisite beauty—and at its moderate price!

Complete place settings—knife, fork, salad fork, teaspoon, cream soup spoon, and butter spreader—from $16.75. Complete 36-piece service for six, from $100. *And your jeweler will gladly arrange a convenient budget payment plan.*

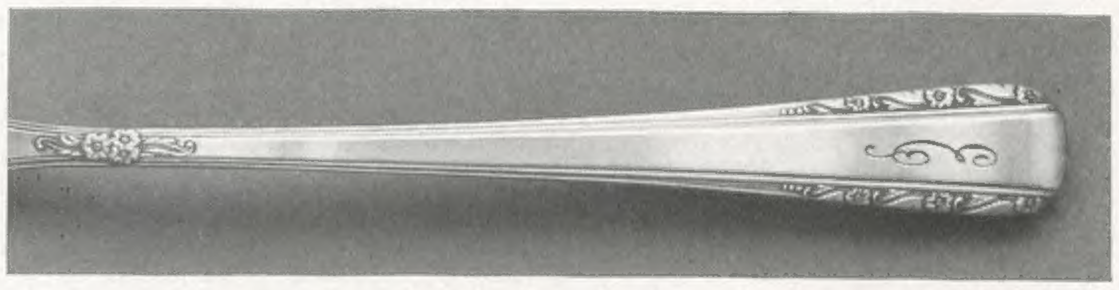
International Sterling

*Master craftsmen for five generations**

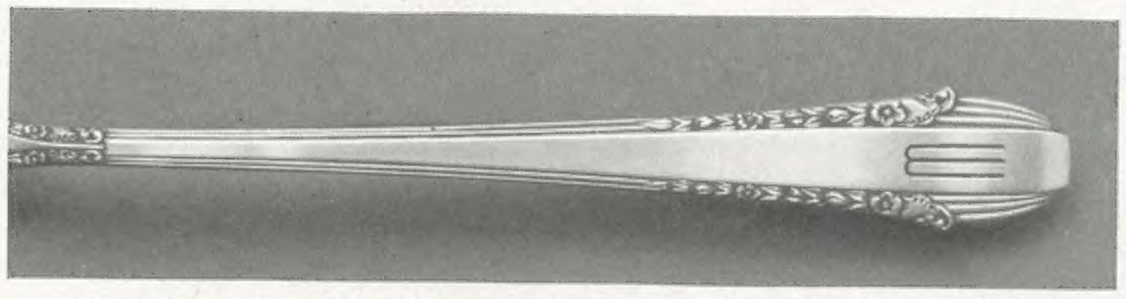
*Copyright, International Silver Co.



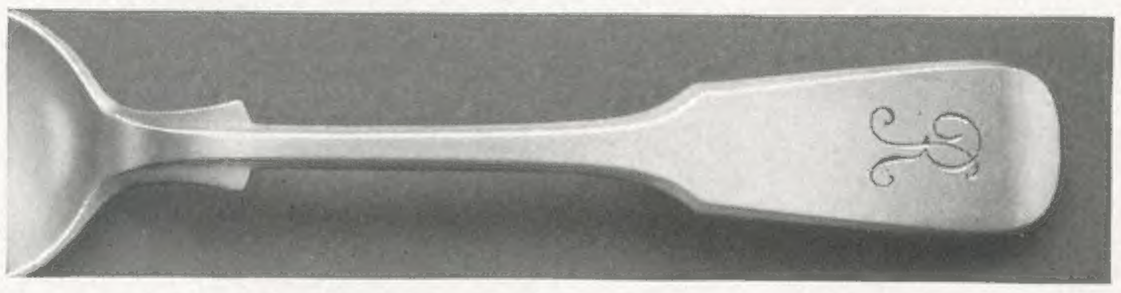
PRELUDE—As lovely and inspiring as Wagner's wedding music.



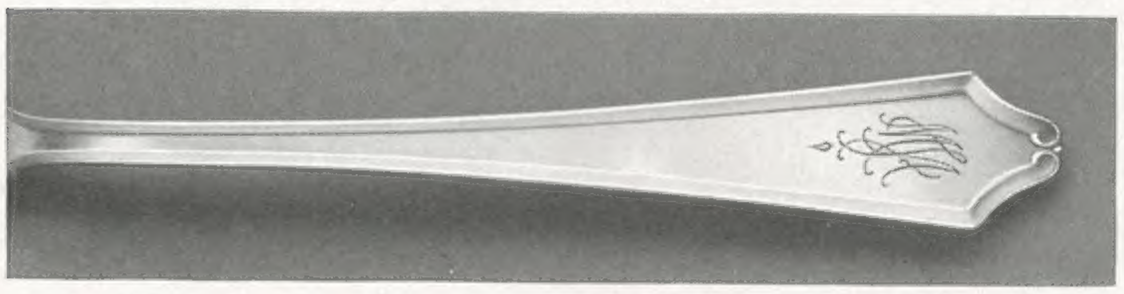
COURTSHIP—Graceful and feminine, notable for its charming simplicity.



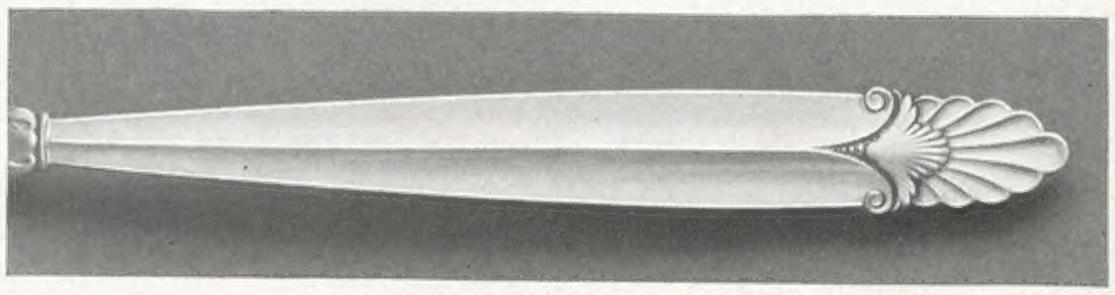
ENCHANTRESS—A delicate pattern of floral design and flowing lines.



1810—A faithful reproduction of a treasured museum piece.



MINUET—A superb interpretation of a classic Colonial motif.



EMPRESS—Traditional shell decoration in an interesting modern manner.

In California—Exclusive With

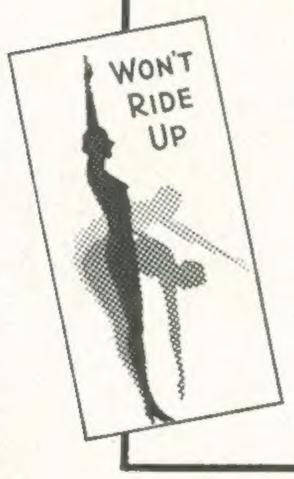
BULLOCK'S-WILSHIRE *Los Angeles*

RANSOHOFFS *San Francisco*

LE GANT* STA-UP-TOP*

Pat. No. 2,136,742

"Hello! Corset Department? My daughter says I look much better in my new Le Gant Sta-Up-Top. It does give me a slender, longer waist line, and it's so comfortable! Please send me another just like it, because I wash my corset often. I'm glad she sent me to you!"



Le Gant "Sta-Up-Top" has the patented band that softly hugs the waist, giving a slender and well-defined waistline. Some "Sta-Up-Tops" extend as high as four inches above the waist—erase the "spare tire"—and give the long lines of Fashion.

Like all Le Gants, "Sta-Up-Top" is "the corset that's different" because it has the comfort of elastic with the control of cloth.

Perfect for wear with Le Gant "Sta-Up-Top", is
A'lure, the s-t-r-e-t-c-h-a-b-l-e bra. $1.50 to $5.

Le Gant girdles and corselettes $5 to $35

At the Better Shops

Write for illustrated booklet—"Recipes for Figure Beauty"

The Warner Brothers Company • 200 Madison Avenue • New York, N. Y.

*Reg. U. S. Pat. Off. In Canada, Parisian Corset Mfg. Co., Ltd., Quebec

The Buick ROADMASTER *Convertible Coupe with white sidewall tires and wheel shields standard equipment.*

HE CAN'T SAY "NO" TO THIS!

Along about now, in that Buick showroom just down the street, you'll find there's a slick new, trick new, brand new Buick basking in the spotlight of the whole town's attention.

It's the new 1940 Buick ROADMASTER convertible, newer than that hat you just bought yesterday, and so winning we can promise this:

Walk your husband past that showroom—
let him take one good long look—
and you'll be riding around
in your smartest car ever
in something like a week!

Beauty? Well, the illustration you see here does it just about the same poor justice as your husband's candid snapshots do your profile!

Room? Front seats are so close to five feet you'll never miss the difference—
and the cushions are like
especially restful clouds.

Then there's finger-flick gearshifting,
and the Fore-N-Aft direction signal
and things like torque-tube drive
and automatic choke and BuiCoil Springing
that never needs lubrication—
things friend husband recites
as proof that this honey of a car
is too good a bargain to miss.

Fact is, he'll buy it because
he'll love it just as much
as you do—and he'll see
that here two people like you
can really have themselves
some swell fun together!

P. S. There is also a brand new Press-A-Button Top on this coupe that goes up or down as you press or pull on a handy control.

"Best buy's Buick!"

EXEMPLAR OF GENERAL MOTORS VALUE

thanks to I. Miller

now I can wear Pumps

I always loved Pumps, But they never loved me.

They'd bite my instep... gap at the sides... slip at the back.

But since I. Miller introduced stretchable materials, I wear them whenever I please. My favorites this spring are Little-Toe-Peeper... the Pinafore Pump

and Ballerina the ballet slipper with the little lacing that can be adjusted securely to my foot.

now I can wear Stepins

Don't you like to slip into a shoe that has no fastenings whatever? Years ago I could never completely enjoy stepins because the elastic gorings would irritate my instep. But I. Miller's stretchable materials eliminated that problem. Baby Doll hugs my instep like a glove.

now I can

All materials with "Lastex" yarn
are processed by the originator, Alfred Vamos
* "Lastex" yarns, Reg. U. S. Pat. Off.

and Lastex*

now I can wear Sandals

I think there's nothing as completely feminine on the foot as a sandal. But it never gave my foot enough support. Not until this spring when I. Miller designed Openhouse ... a new kind of sandal with a stretchable band that keeps my foot firmly in place.

now my Oxfords are different too

Did you hear about the revolution in oxfords? I. Miller's use of "Lastex" yarn has completely changed them. Take Zephyr VIII for instance. It has the high moulded support and comfort of an oxford. But look at the smooth contours ... the complete absence of lacings Or Masquerade the oxford disguised as an open air-step in. To-day there isn't any kind of shoe that I can't enjoy thanks to I. Miller and "Lastex."

wear every kind of shoe

I. Miller shops and agencies in principal cities

Hawaii

WHERE THE IMPOSSIBLE IS A MATTER OF COURSE

THE TRADITIONAL hospitality of an Hawaiian *luau* is just as casual as it is prodigal. And that's Hawaii . . . regally casual about the entertainment she spreads before the visitor. Anywhere else, such hospitality, celebrated with so many flowers of so many colors, would be impossible. But, in Hawaii, along with twelve months of June, it is a matter of course.

There's no magic about it. Nature merely turned prodigal and casually showered Hawaii with more things conducive to human happiness. Showered her with such incomparable attractions as a sea warmed to split-degree perfection, whole hillsides spattered with an exploded rainbow of color, and matchless Waikiki.

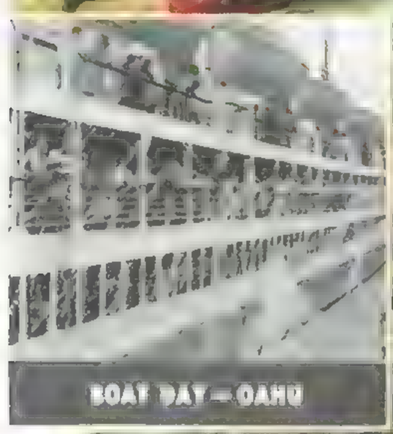
And, while she was about it, Nature turned out other island perfections . . . Hawaii, Maui, and Kauai, which with Oahu form the four-island group comprising Hawaii . . . all easily reached by plane or steamer, each delighting with a rising climax of enchanting contrast.

Taken in any season, Hawaii delights the visitor with more variety, exciting entertainment, rest, and rejuvenation than he will find anywhere else . . . and does it so casually.

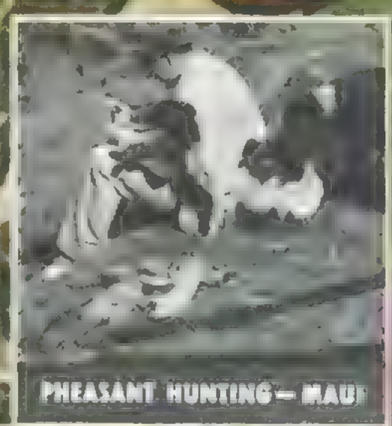
You would find it interesting to drop in casually at your Travel Agent's office. Ask him for a copy of "Nani O Hawaii," beautifully illustrated with color photographs. Magnificent liners sail frequently from Los Angeles, San Francisco, and Vancouver, B. C.

This advertisement is sponsored by the Hawaii Tourist Bureau, Honolulu, Hawaii, U. S. A. Branches: 221 Market Street, San Francisco; 702 W. Olympic Blvd., Los Angeles, Calif. A non-profit organization maintained for your service by

THE PEOPLE OF HAWAII


BOAT DAY — OAHU

BEAUTIFUL LOTUS — HAWAII


PHEASANT HUNTING — MAUI

TROPIC SUNSET — KAUAI

COPR. 1940 HAWAII TOURIST BUREAU

Has love crossed your palm with silver?

Dark man . . . bright future . . . journey across water . . . are all the old, sweet prophecies coming true for you this year? The bride's good fortune begins with sterling silver . . . Gorham, of course . . . even when she is budgeted to the eyebrows, because sterling silver is truly the *least expensive* thing you buy for your new house.

Believe it or not, for about $68 you can set your dinner table for four in sterling silver, choosing from Gorham's *twenty-seven active patterns* to suit your personal taste and your decorative scheme. And remember that you will use your Gorham silver every day of your life, and pass it on to your daughter and your grand-daughter. Sterling goes on every bride's "must" list.

Visit the best jeweler in town today. He'll tell you, "You can't do better than Gorham". . . and will steer both families in the way they should go about wedding presents.

GORHAM

America's Leading Silversmiths Since 1831

Sterling

Patterns (left to right): FAIRFAX, KING EDWARD, ROSE MARIE, CHANTILLY, NOCTURNE, ENGLISH GADROON, GREENBRIER.

Gorham has collaborated with leading authorities on etiquette and entertaining and compiled a book on how to entertain smartly without a staff of servants. It's called "SILVER . . . *on the Well-set Table,*" and costs 10¢.

THE GORHAM CO.
DEPT. V-54, PROVIDENCE, R. I.

Please send me one copy of your booklet, "SILVER . . . *on the Well-set Table.*" I enclose 10¢.

NAME _____

STREET _____

CITY _____ STATE _____

Tailored Classics☆

"LIGHTWEIGHT WOOLS." Cable from Paris. So to lead off this third series of clothes-America-loves, we show, above, a wonderful fitted coat of Stroock's "Ridgeway"—thin ridged wool. Exclusive. Navy, black. Paper valentine revers of white eyelet piqué. Celanese☆ rayon lining. Sizes 10 to 20, 39.95

"WAFER-THIN WORSTEDS." More Paris cable news. So we present Botany's superb new Wafer Worsted in three Exclusives, black or navy. Lined with Celanese☆ rayon crepe. Photographs at left, reading from the top down:

BOLERO DRESS, *top*. All-around pleats. Piqué revers. Sizes 10 to 20, 39.95

CHOIR BOY BOX-COAT. Beautiful lines. Great chic. Sizes 10 to 20, 35.00

PERFECT LITTLE SUIT. Soft flattering dress with unpressed pleats under new box jacket. Collar and bracelet cuffs of cut-out piqué. Sizes 12 to 20, 45.00

Bonwit Teller

FIFTH AVENUE AT FIFTY-SIXTH STREET

☆Reg. U. S. Pat. Off.

Tailored Classics

Are also available in one fine store in most cities including those listed here

Aberdeen, S. D. ..... The New York Store
Akron, Ohio ..... The A. Polsky Co.
Albany, N. Y. ..... Fish & Co.
Allentown, Pa ..... Hess Bros.
Alton, Ill. ..... Young's
Ann Arbor, Mich. ..... Goodyear's
Appleton, Wisc. ..... Four Seasons Shop
Ashland, Ky. ..... Parsons Faulkner Co.
Atlanta, Ga. ..... Rich's, Inc.
Baltimore, Md. ..... Hochschild, Kohn & Co.
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Birmingham, Ala. ..... Odum, Bowers & White
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Dayton, Ohio ..... The Rike-Kumler Co.
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Donora, Pa. ..... The Boston Store
Duluth, Minn. ..... Oreck's
El Paso, Tex. ..... Popular Dry Goods Co.
Erie, Pa. ..... The Halle Bros. Co.
Eugene, Ore. ..... H. Gordon & Co.
Galesburg, Ill. ..... O. T. Johnson Co.
Gary, Ind. ..... Hudson's
Green Bay, Wisc. ..... Stewart's
Greenville, Miss. ..... Nelas & Blum Co.
Hamilton, Ohio ..... Robinson Schwenn
Hammond, Ind. ..... Carrie Lenz Shop
Harrisburg, Pa. ..... Mary Sachs
Harrisonburg, Va. ..... The Quality Shop, Inc.
Hartford, Conn. ..... G. Fox & Co.
Hazleton, Pa. ..... Weiss, Inc.
Helena, Mont. ..... Fligelman's
Hibbing, Minn. ..... Sapero's Style Shop
Houston, Tex. ..... Battelstein's
Indiana, Pa. ..... Brody Bros.
Indianapolis, Ind. ..... L. S. Ayres & Co.
Ironwood, Mich. ..... O'Donnell's Style Shop
Jeannette, Pa. ..... M. A. Gillespie Co.
Kalamazoo, Mich. ..... A. W. Johnson Co.
Kansas City, Mo. ..... Harzfeld, Inc.
Kewanee, Ill. ..... Kewanee Dry Goods Co.
Knoxville, Tenn. ..... S. H. George & Sons
Lancaster, Pa. ..... The Hager Store
Lexington, Ky. ..... Embry & Co.
Lincoln, Nebr. ..... Magee's
Long Beach, Calif. ..... Schick's
Louisville, Ky. ..... The Stewart Dry Goods Co., Inc.
Lowell, Mass. ..... The Bon Marche
Madison, Wisc. ..... Wordenberg's, Inc.
Mason City, Iowa ..... Damon's, Inc.
McKeesport, Pa. ..... Katzman's
Milwaukee, Wisc. ..... T. A. Chapman Co.
Minneapolis, Minn. ..... The Young-Quinlan Co.
Nashville, Tenn. ..... Loveman's
New Haven, Conn. ..... Ann Allen, Inc.
New London, Conn. ..... The Sport Shop
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Ogdensburg, N. Y. ..... Alice's Small Smart Shop
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Oswego, N. Y. ..... M. J. McDonald & Co.
Parkersburg, W. Va. ..... Brooda's
Philadelphia, Pa. ..... B. F. Dewees, Inc.
Phoenix, Ariz. ..... Korrick's
Pittsburgh, Pa. ..... Joseph Horne Co.
Portland, Ore. ..... Meier & Frank Co.
Providence, R. I. ..... Gladding's
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Richmond, Ind. ..... Vivian's Ladies Shop
Richmond, Va. ..... Weis
Rochester, N. Y. ..... McCurdy's
Rock Island, Ill. ..... McCabe's Style Shop
Sacramento, Calif. ..... Bon Marche
St. Louis, Mo. ..... Scruggs, Vandervoort, Barney
St. Paul, Minn. ..... Field-Schlick, Inc.
San Diego, Calif. ..... The Marston Co.
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Seattle, Wash. ..... Bon's Apparel, Inc.
Sioux City, Iowa ..... T. S. Martin Co.
South Bend, Ind. ..... The Frances Shop
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Stamford, Conn. ..... Mantell & Martin
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Syracuse, N. Y. ..... Fish & Co.
Tacoma, Wash. ..... Couzens
Tampa, Fla. ..... O. Falk's
Toledo, Ohio ..... Lamson's
Uniontown, Pa. ..... N. Kaufman's, Inc.
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Waterbury, Conn. ..... Worth's
Waukegan, Ill. ..... Newman's
Wichita, Kans. ..... Geo. Innes Co.
Wilkes-Barre, Pa. ..... Beverly S. Greenfield

If you cannot find them in your city, write TAILORED CLASSICS, 512 Seventh Ave., N. Y.

THESIS TOPICS IN

VOGUE'S 5th PRIX de PARIS

CAREER CONTEST FOR COLLEGE SENIORS

Below you will find the subjects for the Prix de Paris thesis. Choose any one of the five topics suggested. Vogue will purchase for publication the five best theses submitted. No article may exceed 1,500 words in length. It must be in our office not later than May 1.

Only entrants who have been notified that they have passed the quizzes are eligible to submit a thesis.

THESIS TOPICS

1. Suppose that the feature editor of Vogue has given you an assignment for a non-fashion article. Write on some provocative phase of one of the following subjects: art, literature, theatre, motion pictures or travel.

2. Suppose that you have $600 a year to spend on your personal appearance—including clothes (outer and under), shoes, accessories, cosmetics, beauty treatments, etc. Write an article explaining your clothes philosophy and describing how you would budget your allowance.

NOTE: Topics #3 and #4 are divided into two parts. Both parts must be answered, but only the answer to part (B) of each topic will be considered for one of the five cash prizes.

3. (a) Suppose you are in charge of Vogue's editorial policy. Tell in outline what you would do to increase your contemporaries' interest in Vogue. Select from past issues three features which you consider particularly appealing to your contemporaries. Suggest six new features.

   (b) Write an article on your contemporaries' tastes and interests—a thumb-nail sketch of the girl of today.

4. (a) Assume that you are the editor in charge of the college fashion pages in the August 15 issue of Vogue. What kinds of clothes (campus, off-campus, etc.) would you feature, and in what price range would they fall? How much space would you allot to each of the various types of clothes you select? In a brief paragraph, suggest the manner in which you would present them. (You may revise the college fashion pages of last year's college issue—August 15, 1939—or suggest your own pages.)

   (b) Write an article of advice on college fashions addressed to the incoming freshman class.

5. Write a "profile" (character sketch) of the most interesting person you know.

Decidedly a HIT!

Royal Harlequin

It's a seersucker zipper model by Royal. The gay harlequin plaid inset begins at the neck and flows in a riot of color to the bottom of the luxuriously full swing skirt. Colors: navy, copen, wedgwood rose, white, or wine—harmonizing harlequin plaid. Washable--needs no ironing. Sizes 12 to 20; 40 and 42. $3.95.

Akron, Ohio ..... A. Polsky
Baltimore, Md. ..... Hutzler Bros.
Boston, Mass. ..... Wm. Filene's Sons Co.
Chicago, Ill. ..... Charles A. Stevens & Co.
Chicago, Ill. ..... Mandel Brothers
Cincinnati, Ohio ..... John Shillito & Co.
Cleveland, Ohio ..... The May Co.
Cleveland, Ohio ..... Wm. Taylor & Sons Inc.
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Des Moines, Iowa ..... Younker Brothers
Detroit, Mich. ..... B. Siegel
Dubuque, Iowa ..... Roshek Bros.
Hartford, Conn. ..... Albert Steiger, Inc.
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Milwaukee, Wisc. ..... Boston Store
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FOR LEISURE

Picturesquely hooded

"at-home" costume

in white crepe Romaine

accented with red-heart braid

and fastened in front

with a supple, thirty six inch

Conmar "Major" Zipper

guaranteed not to jam or snarl

This advanced development

in Slide Fasteners . . .

built with tiny teeth

that mesh like magic . . .

is today in high favor

among smart shops offering

the ultimate in

fine dressmaking.

INFORMAL HOUSE GOWN

I. MAGNIN & CO.

CALIFORNIA—SEATTLE

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Products

Corporation,

Bayonne, N. J.

the March wind is a tattle-tale

Each errant gust provides a revealing glimpse of lovely legs—lovely as only Fine Feathers Hosiery can make them . . . These amazingly flattering stockings are made of finest crepetex silk, dull and resilient. Single unit knitting achieves unblemished clearness from hem to toe. Their vivacious "Mood Tones" for Spring complement all the new costume colors.

FINE FEATHERS is an important name in hosiery—and one to remember next time you buy stockings. On sale at better stores.

Costume by Milgrim

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HOSIERY

MILLER-SMITH HOSIERY MILLS • Chattanooga, Tennessee

CARTER'S *Style-keyed* FOUNDATIONS *for that free feeling*

IN THE LONG MOULDED, CURVED SILHOUETTE

Spare the foundation . . . and you'll spoil the line. Take suits, for instance . . . jackets will cover the hip bones and have the most *e-nor-mous* pockets, but—how they will hug the midriff and have that new long-torso, curvy look. Be sure your foundation is *style-keyed* to this most flattering suit style. The *new* Carter's do such a superb job of gently curving the waist and giving you the elongated, smooth *moulded* line. Diaphragms flatten and derrieres tuck in under Carter's gentle mastery—yet you'll know that wonderful feeling of freedom that you must have when you're suited to a "T." We've only room to illustrate two—but any fine store has dozens of other Carter's in any number of weights, styles, fabrics and prices to suit every slimster's figure and purse. From $2 to $15.

BELOW G123 Girdle of Angeleno fabric (Lastex-rayon-cotton) with firm, boned, rayon batiste front panel. Talon closure. Three-inch woven no-roll top for waistline control. Inch sizes 26-32. Nude. $5.

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THE WILLIAM CARTER COMPANY, BOSTON, NEW YORK, PHILADELPHIA, CLEVELAND, CHICAGO, DALLAS, SAN FRANCISCO. HOME EXECUTIVE OFFICES: NEEDHAM HEIGHTS, MASSACHUSETTS

ZIP ZIP HOORAY

A.

B.

Strike up the band . . . here comes some more of those gay young TYLESS traffic stoppers! Soft-stepping, sure-footed, light-hearted little shoes with a zipper instead of laces and so much style you'll want to jump right into a pair and start going places. A self-adjusting gore arrangement over the instep makes them fit like a dream. So it's forward march, and don't let a lack of knowing where to find them stop you. Write to E. P. Reed & Co., Rochester, N. Y., or Tyless Style Studio, 47 West 34th Street, New York.

TYLESS

A. LELAND: *Black patent, cognac or blue alligator calf, white suede.*

B. KNOX: *Blue bucko, white bucko with tan trim.*

C. RUTGERS: *Black, rustic-tan or blue calf, white bucko.*

Most Styles 8^{95}

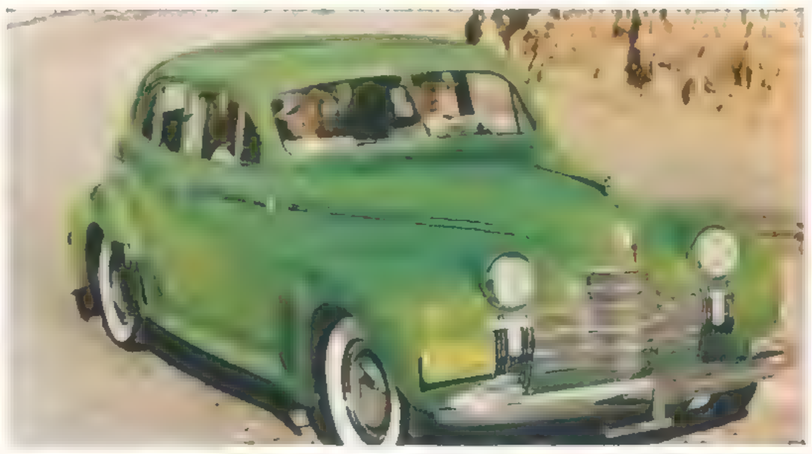
Slightly Higher Denver West and Southwest

C.

LOOKS LIKE A *Cruiser!*

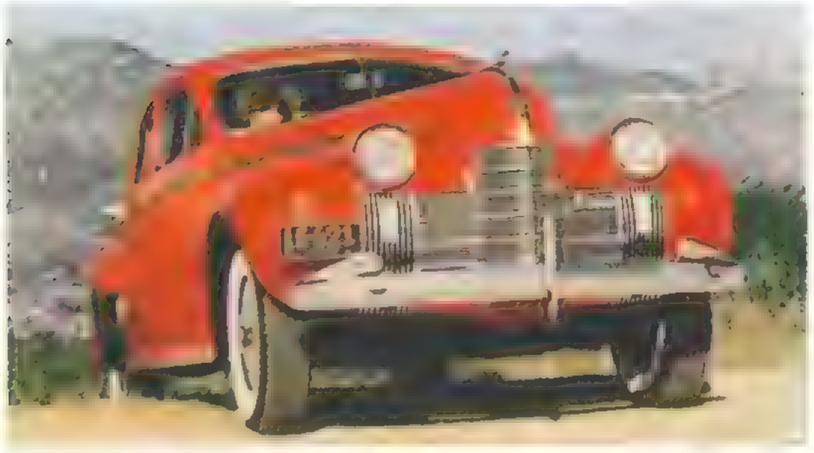
YACHT-LIKE lines . . . wide beam . . . modern, graceful prow and stern . . . they all combine to give Oldsmobile's magnificent 110-horsepower Eight for 1940 the sleek, trim appearance of a seagoing, custom-built cruiser. So, that's just what it's called . . . the Oldsmobile Custom 8 Cruiser . . . General Motors' most distinctive car.

HANDLES LIKE A *Speed Boat!*



AND how it lives up to its name! It's the easiest steering, smoothest handling car you ever drove. With Hydra-Matic Drive, optional at slight extra cost, there are no gears to shift—no clutch to press. You simply set the direction control for "forward," step on the accelerator and steer. Power flows in a smooth, continuous stream. Gear-shifting is entirely automatic. And, as in power boating, there's nothing for your hands to do but handle the wheel!

. . GOES LIKE A *Hydroplane!*



GIVE it the gun, and the Oldsmobile Custom 8 Cruiser leaps into action like a hydroplane taking to open water . . . responds powerfully and smoothly to your instant wish. It hugs the road and steers without effort. And at cruising speed, its famed Rhythmic Ride fairly floats you over the highway. Take a trial cruise in the Custom 8 Cruiser . . . try the exclusive Hydra-Matic Drive. You'll get the motoring thrill of your life . . . in America's most modern car!

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WITH *Hydra-Matic Drive!*

Glove Elegance in a word . . .
KISLAV
A tradition among women of fashion . . . these velvet-textured doeskins* made in France, matchless in elegance as well as washability! . . . New Spring colors are "in bloom" at fine stores the country over.
* French baby lamb

Herald of Fashion

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B — Rayon and wool bengaline coat. Colors navy and black. Eyelet pique collar . $35.00

E — Costume suit of BOTANY sheer wool coat and rayon crepe dress in grey, navy and black $49.95

C — Costume suit, coat of BOTANY sheer wool. Navy only $49.95

D — Coat of BOTANY sheer wool. Navy or black $35.00

DUCHESS and EARL-GLO acetate-rayon linings used in all garments

F — Fishtail coat of STRONG HEWAT all-wool plaid tweed. Green and red plaid only. $29.95

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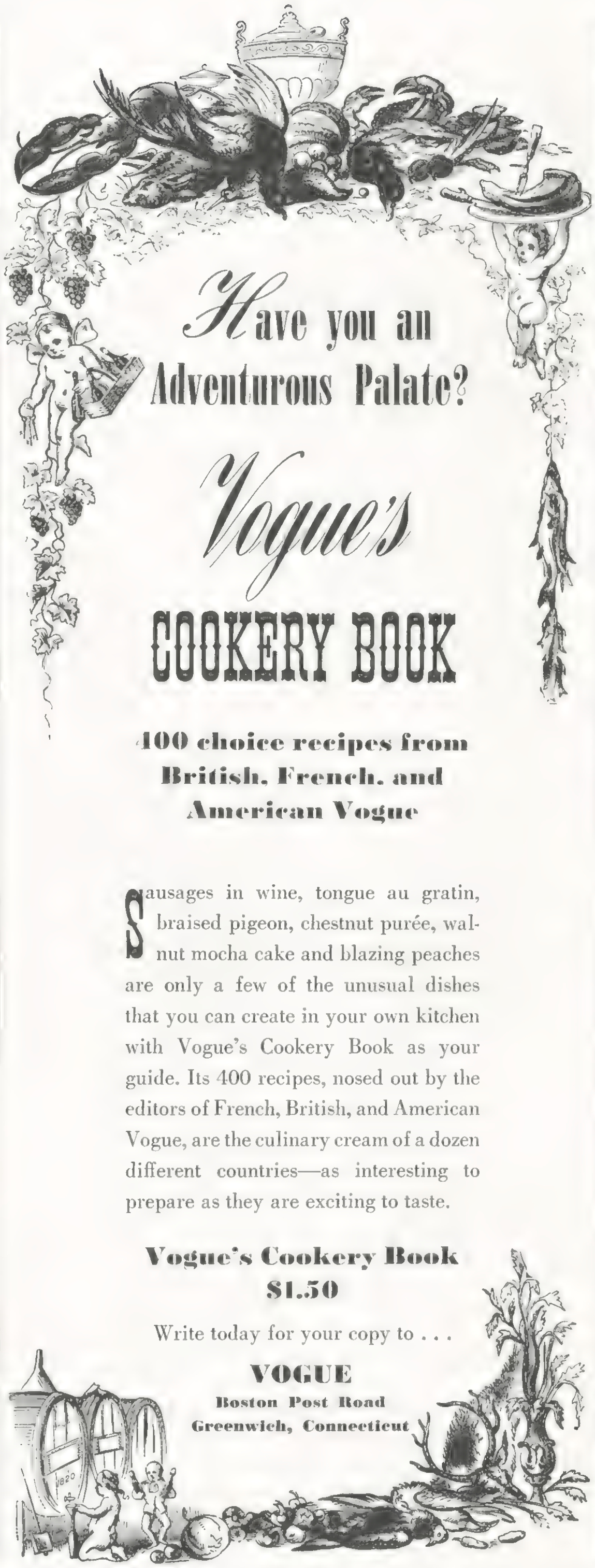

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● To GOLDETTE'S 40-year reputation for fashion-wise styling, smooth-fit, and exceptional economy . . . there is now added a new and important feature: *GOLDETTE undergarments are made Sanitary for your safety.* As each garment is completed, it is subjected to an exclusive, newly-developed *Sanitary* Process to eliminate all bacteria, and then immediately sealed into an individual envelope. When you open the envelope at home, your garment is beautifully fresh, spotlessly clean, and completely sanitary. If you would combine fashion with fastidious care, see GOLDETTE *Sanitary* Under-Apparel at leading stores everywhere.

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CHILDREN'S UNDER APPAREL

by Kalmour in Celanese* rayon

Picturesque — the femininity of a Renaissance dinner gown, full sleeved, full skirted, over Celanese* rayon Debonese* taffeta. White pique trim. Daring — the allure of a sheer, floating evening ensemble, midriff lightly veiled. Both of Celanese* rayon Marquisheer, $39.95 each. At better stores everywhere, or write to Kallman & Morris, Inc., 530 Seventh Ave., New York City.

*Reg. U.S. Pat. Off.

BEST & CO., NEW YORK—I. MAGNIN, CALIFORNIA—NEIMAN-MARCUS, DALLAS

"LIKE BIRDS FLYING"

hi-larks... SHOES FOR FUN

Lilting and gay as the song of the lark at dawn...bright as the rainbow... light as a fleecy cloud! Play in them...relax in them...once you've worn "hi-larks," you'll *live* in them! So cool, so bright, so free of spirit, because the laminated or triple-layer heel and sole construction makes a "breathing" cushion for the foot...bringing such suppleness...resiliency...airiness, that feet encased in "hi-larks" feel light and buoyant.

"Hi-Larks" come in Sailcloth fabrics or soft, glove-like Capeskins. Color combinations include Royal Blue and Scarlet; White and Scarlet; White and Royal Blue; Canary and Cordovan; Pastel Blue and Burgundy.

PLAYA..... *2-Eyelet Moccasin Blucher*
POQUITA..... *Coxcomb Side Tie*
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Retail 3.95 to 5.95

Sold in all leading Shoe Departments throughout the country.

Fully Protected by Patents

PILLMODE SHOE CO. EVERETT, MASSACHUSETTS

Vogue's ADDRESS BOOK

THE DIRECTORY OF SHOPS & SERVICES

Losing a button, when you have no spares, can reach epically tragic proportions—not at all in the same class with losing one glove, or one earring, for instance. A glove is a fifty-fifty proposition, while one button is practically insignificant—until it's gone. And then it can wreck a whole outfit. And there's nothing more annoying than having such a small fry of a fly in such a large pot of ointment!

The sensible thing to do, of course, is to ask Vogue's Address Book, "Button, button, who's got the button?" We'll tell you where you can get it in a jiffy! Or maybe you wanted a new set of buttons—in which case the same advice holds true! It's nice to know about such places, especially when you're having your spring clothes made—or made over, because buttons—and buckles—do lend That Lively Touch!

ALL OCCASION BASKETS

ALICE H. MARKS—Easter Baskets & Packages filled with luscious goodies for the traveler and hostess. Baskets $5.50 up, packages $3.50 up. Fascinating gifts for all occasions. Mail & phone orders filled. 6 E. 52 St., N.Y. PL 3-7282

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LOOK YEARS YOUNGER. JOANN COLLINS' Nonsurgical Face and Neck treatments attested for 20 years, corrects wrinkles, eye-puffs; firms contours. Freckles, blemishes removed. Advice free. 200 W. 58 St., N. Y. C. CI 7-1528

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COVERED BUTTONS & Covered Buckles. Made while you wait or by mail. Send sample or sketch of size & style. Mail materials with cash. 20c doz. buttons, 15c a buckle. Novelty Button Works, 543 8th Ave., N. Y. Mailed back quickly

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"CANADA'S most talked about gift shop." America's largest retail selection at lowest prices of open stock English Bone China. New Dinnerware booklet will gladly be sent on request. Herbert S. Mills, Hamilton, Canada

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MME. RUBINOFF blends the newest makeup for each type, harmonizing with all new spring shades, also creams and lotions, to eliminate winter's fading touch. Inquire locally or main Salon, 205 Perry Payne Bldg., Cleveland, Ohio

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POSITIVELY SHOE MAGIC. Shoes and boots made new again. Lengthened, widened, dyed, restyled on lasts. Made to order. Orthopedic Dept. Est. over ½ century. Mail orders. Liverpool Shoe Rebuilding Co., 138 W. 34 (Opp. Macy's)

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VENDOME—Specialists in Russian Caviar, Cheese in Wine, Brandied Fruits, Turtle Soup, Salted Nuts, Bon Voyage Baskets. Large assortment of all fine table delicacies. Write for Catalogue V. 415 Madison Avenue, N. Y. C.

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SUPERFLUOUS HAIR DESTROYED—permanently, safely, by expert. Finest down or coarsest growth. Personal attention. Privacy. Free advice. Mrs. R. W. Dibble, % Francis & Amalie, 10 W. 58 St., N. Y. PL 3-2620

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RICHARD KOPPEN, formerly with Gunther's, re-designs, remodels, repairs and relines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. BRyant 9-3368

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NEXT SEASON'S MODE FOR OLD FURS Give your old fur coat a new lease on life. $25 for this splendid remodeling service; includes restyling, repairing, refitting, cleaning, glazing, seam reinforcing, new silk lining, loops, buttons; 2 years' guarantee, 3 years' storage. Additional fur if needed supplied at lowest cost. Tel. LAckawanna 4-6788 for a bonded messenger. Harry Jay Treu, Inc., 147 W. 35th St., 18th fl., opp. 35 St. side of Macy's, N. Y. C.

TRANSFORM your old Fur Coat into smart Jacket-Bolero, $12.50 includes everything. Complete Fur Coat Remodeling, off season price $22.50 includes new lining, 1941 styles. (Mail orders.) Reichbert, 53 West 36th, New York

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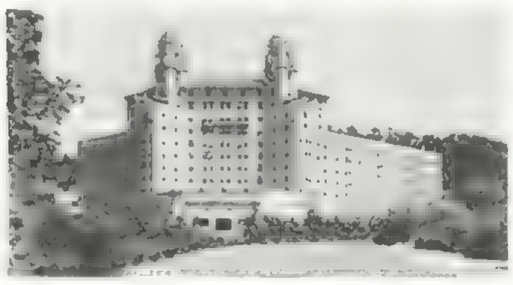

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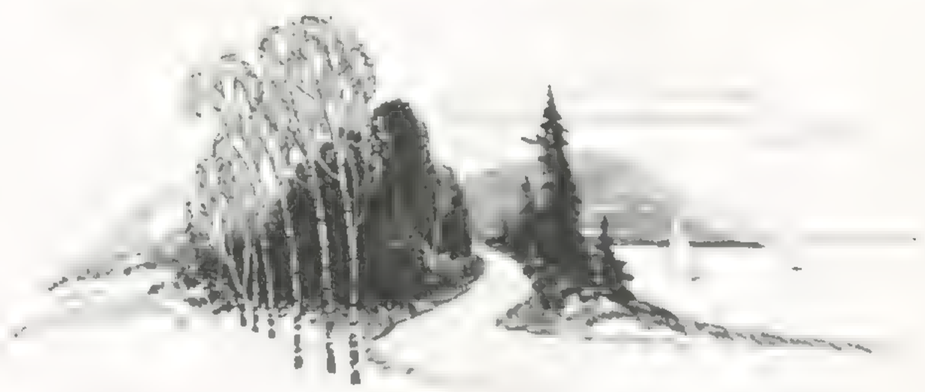

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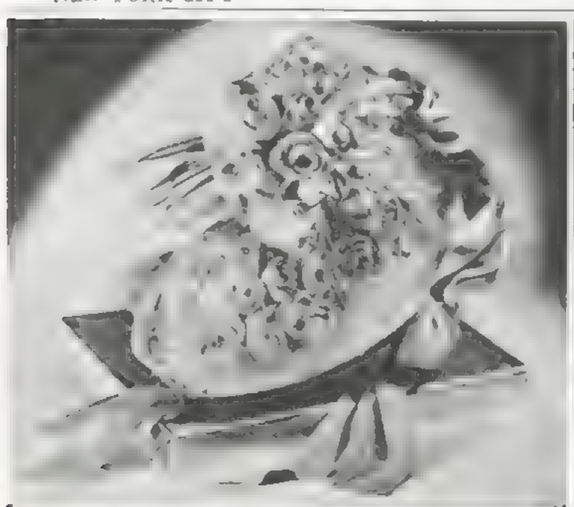

Mystery in the Easter Egg

It's transparent, holds a charming boutonnière, with another one atop (different or the same), and is sitting pretty on a large box of Alice Marks specially selected candies, $12.50; can be had with fresh flowers, for additional charge. Other Easter packages from $3.50; baskets from $5.50.

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Shop

Lines to Spring: March 15 marks the time when there is hope ahead for the weather and the spirit. It is also the time to think about buying a spring suit. André Balod, of 38 West Fifty-Sixth Street, is delighted to think along those lines with you. The cardigan-like jacket of the suit in the sketch is just slightly longer than ordinary. The irregular diamond-shaped pockets point in to your waist and to the fact that it looks flatteringly small. We saw this in pinky brown-beige wool, but Mr. Balod will make it of any fabric, to order, for $65. If you want to order a hat to match, Miss Schmidt here will attend to that, too.

Lovable Sailor: Romantic being that we are—we always fall for at least one sailor a year, can't seem to help ourself. Claiming our affections right now is this pale yellow straw one, rather severe in outline, as befits a good sailor, but greatly beautified and softened by the presence of bright coloured flowers—poppies, cornflowers, and a grey puff that must be dandelion down. If you go to Turner Gowns, at the Waldorf-Astoria Hotel (Fiftieth Street and Park Avenue), you may have it.

Iron Men: These black iron andirons are made in the South, especially for Merrill-Davisson. They (the andirons) have a cheerful touch of red in their kerchiefs and their painted smiles. A pair costs $14.50, though shipping charges are liable to raise this a bit.

Mrs. Merrill and Mrs. Davisson, aside from providing you with such niceties, also make a specialty of shopping, decorating, and arranging modest or fabulous parties; complete with decorations, inspirations, food, and other essentials. On observing some of their handiwork you might think they were genii who were summoned out of magic bottles at some wizard's word. Quite the contrary is true; you will find them at a nice place called 23 East Sixty-Fourth Street.

Smile Saver: At the little gift shop, Can-Dle-Luxe, 542 Madison Avenue, there is a new lipstick which fascinates us. It's very wide and flat (non-rolling) and has a really adequate mirror set down one side of it. The mirrored case comes in various pastel shades—the inner section is finished in gold-coloured metal, and dangles a gold-coloured or enamelled charm from a chain. This is to eliminate unnecessary fishing for it. You can choose from a wide selection of charms: all for $1.25.

LINES TO SPRING

LOVABLE SAILOR

IRON MEN

Hound in the clouds

Tricky Lighter: We can't keep up with all the gadgets that keep coming on the market, but there is one new one on which we must comment with awe. This, the Beattie Jet Lighter, acts as a regular pocket cigarette-lighter should, until tipped on one side. Then by some metaphysics beyond our ken, it is transformed into pipe-lighter. It does no sissy job of pipe-lighting either, but shoots out a strong jet of flame at a ninety degree angle. We have worked it, so it works. It comes in chrome, and costs $6 at Lewis and Conger, Sixth Avenue and Forty-Fifth Street.

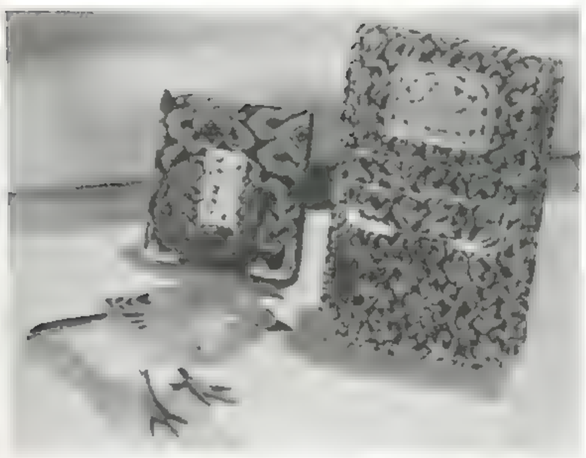
VOGUE STUDIOS

THE BERRIES

The Berries: The flora in question are gooseberries, *ersatz* of course, but very real-looking all the same. Maretta Feeley drapes them over one side of your head, well forward. Then she veils them with green veiling and calls the whole thing her gooseberry hat, and it's delectable. Like so many of her hats, this comes in two versions—the one for older women coming down lower in the back, and with a greater profusion of the berries. $25 to order is the price—at 6 East Fifty-Third Street.

TRICOLOUR

Tricolour: This suit of P. Basile and Son follows Paris in going super-patriotic. The jacket is of soft blue imported wool, with inserts of thin horizontal stripes in red, white, and blue. There is another such insert in the back, and the skirt is made of the same striped material, used vertically. $75 custom-made. This establishment, which has kept rigidly to the tailored world, is now branching out with two- and three-piece suits, sweaters, and a few dresses all hand-knit to measure. Prices for knit suits are about the same as cloth ones; $75, and up. The Basiles have wonderful yarns—silk, wool, cotton—all kinds, all imported, all colours, at 17 East Fifty-Third Street.



ORIENTAL SCENE

Oriental Scene: In this picture we have a small hand-painted ivory bird of unknown (to us) breed, surveying Yamanaka's new evening cigarette-case for the longer cigarettes. There is also a match-case to match. These are of black-and-gold brocade, the flaps of the cases being covered with gold at the corners. These come also in coloured brocades, at the same price; $8 for the cigarette-case, $5 for the match-case. All have a carved ornament of white jade. The little bird (and quite a few others here) costs $10. At 680 Fifth Avenue.

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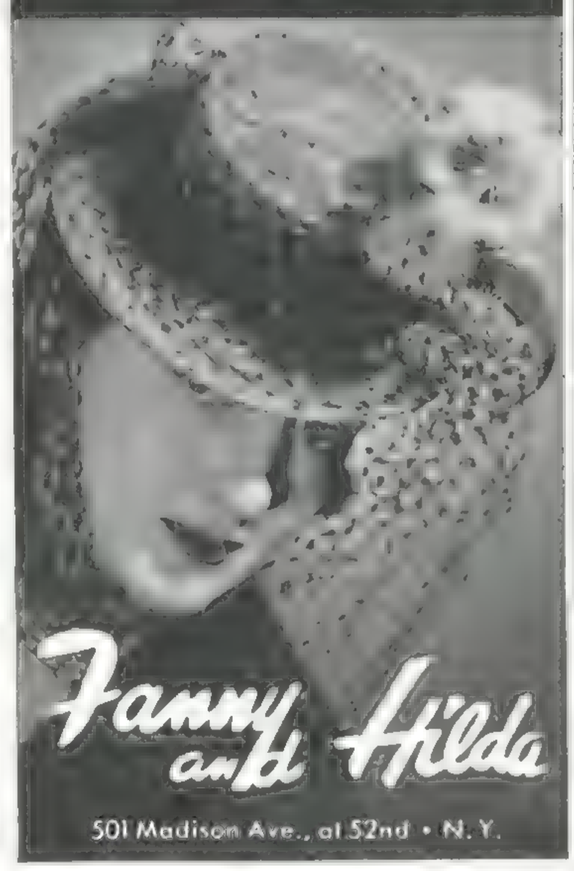

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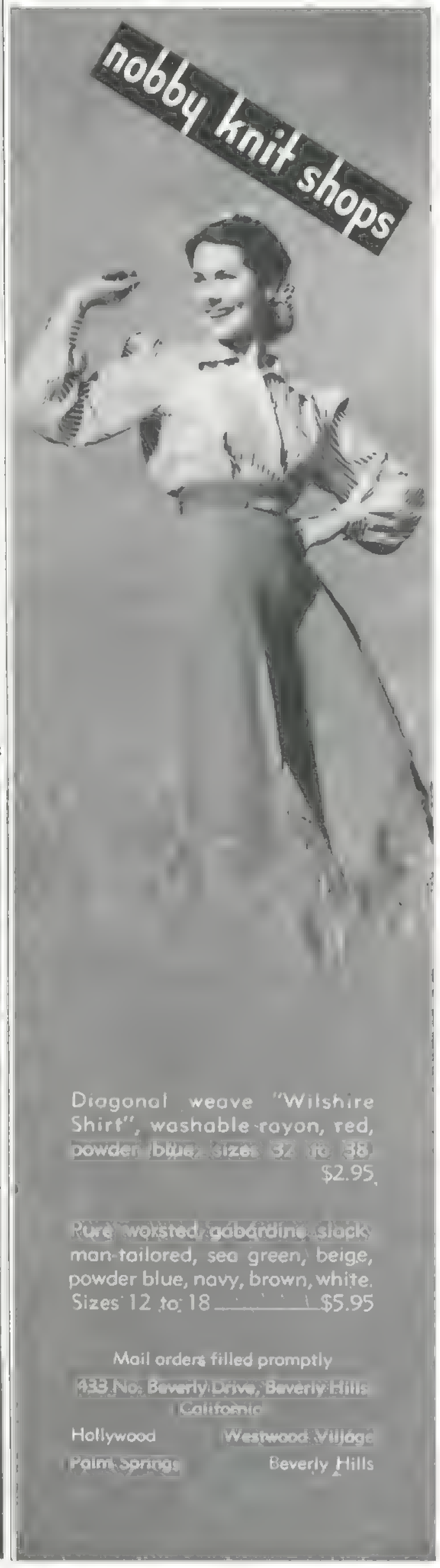

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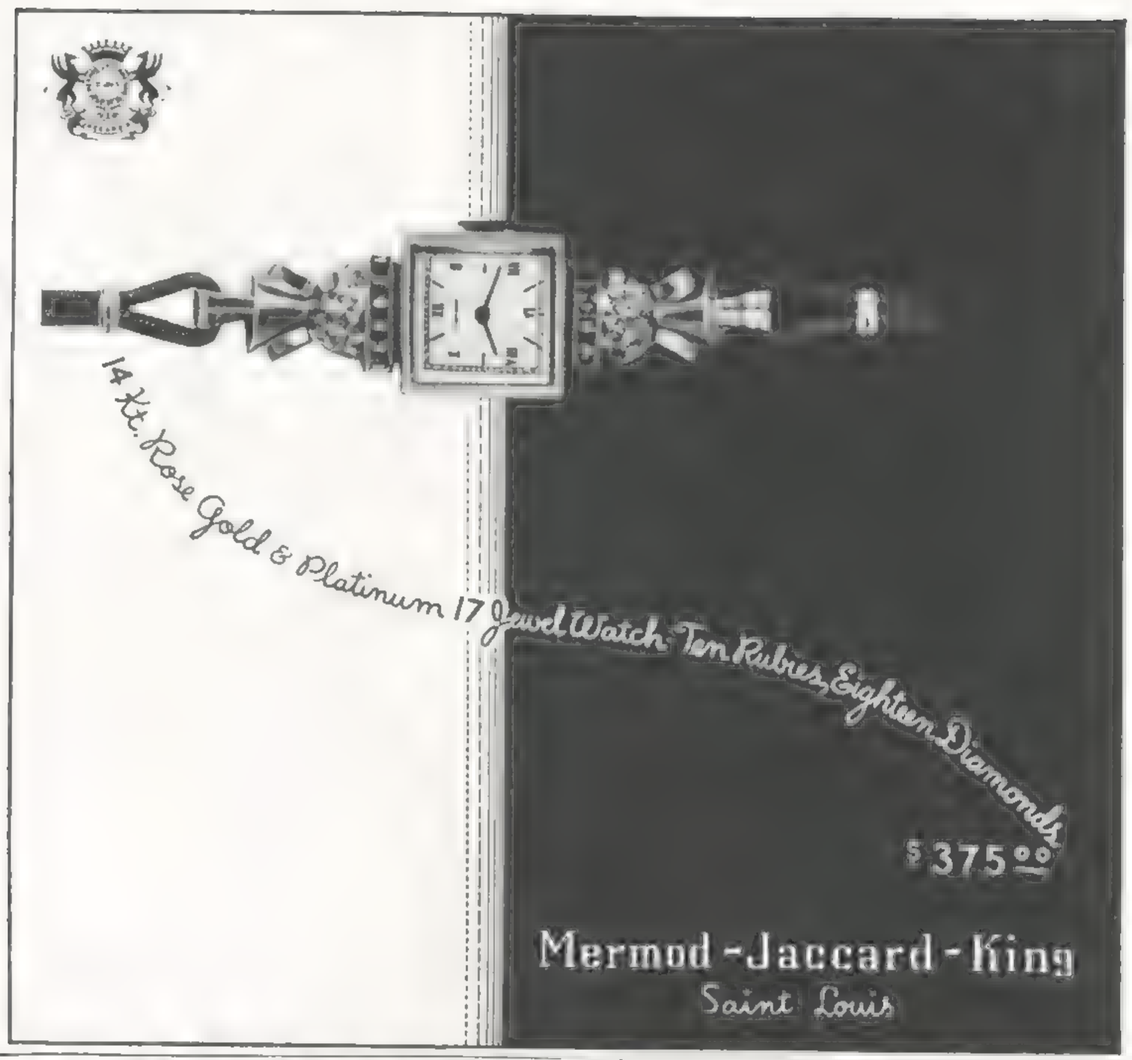

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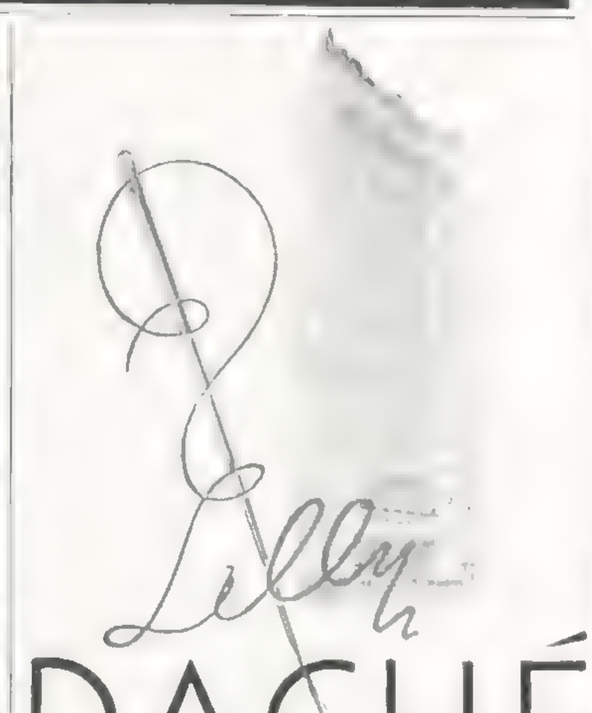

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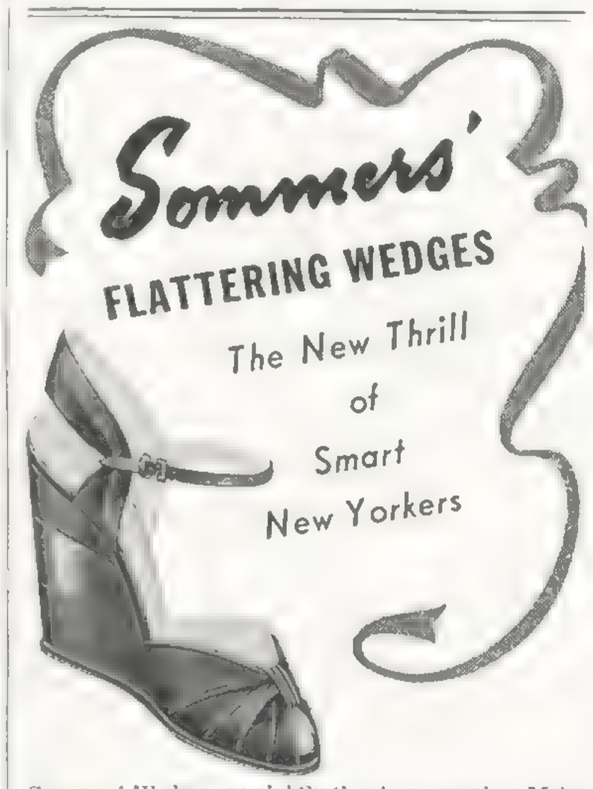

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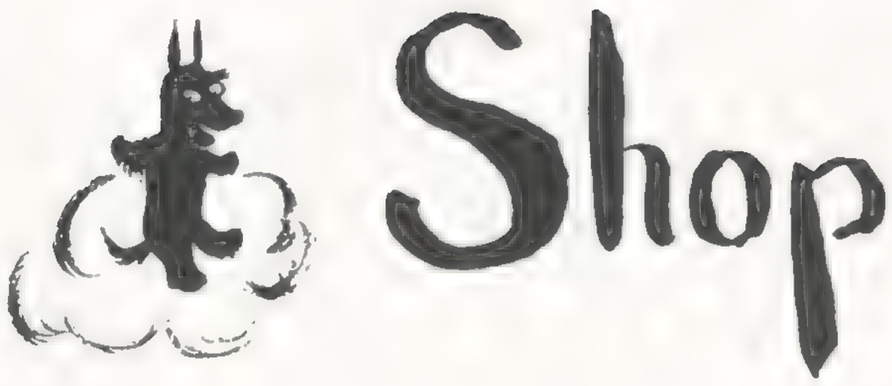

First Aid: First aid for shoppers who don't want to trail all over town, before buying what they need, may be found at the Lov-E Brassière Company of Hollywood, now at 38 West Fifty-Seventh Street. Here, there are almost unlimited styles of brassières, in five hundred sizes. With such a large selection, and expert fitters to make suggestions, you can undoubtedly find just what you want to suit your type, and have as many fittings as you need, at no extra cost. This is a comparatively new shop, having opened here this winter, and is certainly worth welcoming to our city.

Grey Day: Grey day means something lovely when it is the first day of wearing spring grey. The jacket-dress and hat shown here are of grey sheer wool. The dress is short-sleeved, simple, and beautifully cut, banded with a dark green alligator belt. Dress and jacket cost $125, but we predict a long, happy life for them. You can get them at Maison Burano, 680 Fifth Avenue.... Also tempting us cruelly was a full-skirted dress of red silk, printed all over with grey shells. Over this a collarless dress-length coat of bright red velvet, with a low waist. We won't stop coveting that coat in a hurry.

Ring-Watch: Time on your hands is presented most attractively in this combination, made by the Helbros Watch Company. The ring part of it is of stainless steel, in a platinum-like finish. Over the watch-face is a slightly convex square gold lid, which lifts up to tell the time. There's space for a tiny photograph under the lid, too. This top is just aching for a monogram, or you can wear it without. It's designed so simply that it can be worn by man or woman (or both probably, if you have a kleptomaniac in the family). It is equipped with a seventeen-jewel movement. The price, $30, is pleasing. Frederics, 561 Fifth Avenue, has it.

Beauty Walks: Herman Bosch, late of the Biltmore Hotel, has recently picked up his beauty talents, and marched over to the Commodore. We thought we'd better tell you, in case you and your Bosch coiffure were thrown into a panic by his absence. Bosch, in case you didn't know, makes a specialty of permanent-waves, transformations, chignons, extra curls, or whatever your face or new hat calls for. Remember way back when "switches" were only for older ladies? This stylist is one to consult if you look too bald in those young-darling skull-caps.

GREY DAY

RING-WATCH

Hound in the clouds

Red Devil: In this pill-box you will find, we believe, an antidote for any suspicion of gloom or mousiness that may creep over you. It's of devil-red thin wool crêpe with a big cabbage of black lace falling before your eyes. We got into it and looked out: and must report that our vision was slightly impaired, but we felt *wonderful* otherwise. It is from Bertram Coppock's—an enchanting place which we always leave with a feeling of gluttony that absolutely shames us.

The address is 45½ East Sixty-First Street, the ½ meaning that it is down-stairs. The Victorian show-room would be exciting enough in its own right even if there were no hats there—but we haven't room to describe it here. One hat which endeared itself to us is a dark green felt pill-box bound with very tiny pink beading, shaped like flowers, and mounted with a big pink rose. And a grey-blue felt hat, off-the-face and sailing far out in front, with white eyelet embroidery following the wavy line of the brim. Hat prices here begin at $12.50 and, we are happy to state, do not rise too rapidly.

VOGUE STUDIOS

RED DEVIL

SNOW-WHITE AND NAVY-BLUE

OLD HANDS

Snow-White and Navy-Blue: Estelle-Mildred, that purveyor of very elegant clothes at 665 Fifth Avenue, has this beautiful dress. The dress is of imported sheer navy-blue wool, with triangular pockets just below the belt. The collar and cuffs of white embroidered piqué are as the new-fallen snow, and just as young-looking. It closes up the front with a slide fastener. We hate to tell you that it costs $125, but it does, and when you see it you'll understand why. This sort of costume means a great deal more than just Good Old Navy-with-White Touches.

Old Hands: B. Harris and Sons have collected old jewellery for years, but we haven't seen any of it that we like better than the link-bracelet with the hand on it. The chain itself is an old, old twenty-carat gold one, each link slightly carved. The hand that holds them together is of eighteen-carat gold, and wears a square emerald on one finger, and a ruby at the wrist. The price of this is $100.

The hand-and-heart pin comes apart, to be worn as separate locket and pin, if you choose. The wide-cuffed hand is of eighteen-carat gold, with an emerald on one finger. The heart is of seed-pearls. Each part costs $25. At 25 East Forty-Eighth Street. And as we have mentioned before about this shop, it is a wonderful place for having old jewellery mended or reset.

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Shop Hound in the clouds

Shoe News: If your feet are hard to fit, or if your custom-made tastes don't agree with your pocketbook, you should be happy about Le Fox. This dear place will provide you with shoes, made to order, from $11. Here you undergo every possible kind of foot measurement and arrive at your own last. From then on, you choose various points from their sample shoes, borrowing a toe from one, a certain leather and heel-height from another, till you feel just like a designer yourself.

All of the shoes, and especially those with wedge soles, are made with a slightly higher-than-ordinary instep, which gives your sole support, and keeps the weight from sliding forward. Since dyeing is done here, you can have any colour you want. The address: 425 Fifth Avenue.

Sani-Kid: There is a magically-treated leather called Sani-kid, which, aside from being beautiful to look upon, can take care of itself very nicely, thank you. We saw a stream of water poured on it, and its colour and texture came out unscathed. The same process was repeated with ink, while we shuddered, but the kid didn't.

You'll find belts, hand-bags, and umbrella handles around the stores, treated this way. Keep your eye out...and, oh, we almost forgot to tell you, Sani-kid is practically fade-proof, too.

Jumbo Size: If you loved the gay plaid haberdasher handkerchiefs that Bloch Frères has been making, you'll be even more pleased about the new bandanna-sized versions of them. These highly coloured cotton squares measure twenty-seven inches across, which is *some* handkerchief; enough to make the men's variety look absolutely petite. They have great charm, hand-rolled edges, and a $1 price. You may order them from Jays of Boston.

Easter Eggs: As though the candies at Alice Marks weren't insidiously good in their own right, they come in charming Easter packages, which should help break all your Lenten resolves. Chocolates abide in French china eggs on gilded bases. And flat boxes of candies are topped off with big Cellophane eggs, with fresh (or fake) flowers inside, and a boutonnière tied on top.

Satin Easter lilies, of all the lush ideas—are attractive—the pale blue ones, especially nice. China dishes, of china coiled to look like a coil of rope—but a fragile, pale blue rope—, are filled with good things. Naturally such dishes are not above holding cigarettes later. 6 East Fifty-Second Street.

Manly Perfume: Fabergé's "Aphrosidia," favourite name for a fine perfume, has now become manly. You may have the lovely stuff in after-bath or after-shave lotion. Somehow, keeping the same base, they have managed to make this quite "un-ladylike." And "Woodhue," even dryer, is following suit; as is the "Tigress," in after-bath only.

These would be fine Easter presents for you to buy for The One, especially since he might feel shy about asking for "Tigress" himself. The place to ask for it is, the shop of Steffin, Inc., at 510 Madison Avenue. In $1.50 and $5 sizes. The flacons will please the male animal—just plain glass cylinders with tops and bottoms of saddle-stitched calf.

Bottle Neck: Peck and Peck would have you dangling a host of perfume bottles, jugs, et cetera, from your neck. And why not when they're so fetching? They have a plastic chain necklace from which hang tiny, clear glass bottles with coloured stoppers, little brown jugs, tall bottles, fat bottles, the largest one being about one and a half inches high. And there is a little detachable funnel for filling the bottles. $3 a necklace.

Cleanliness Counts: The Wear-Clean gloves, which are what they sound like, have come out in a new line of spring classics, in lovely muted colours. We liked Bisquit and Amber. They cost $5. British Tweeds, 727 Madison Avenue, have them.

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VOGUE

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INCORPORATING VANITY FAIR

MARCH 15, 1940

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There's always blue for spring—always White Touches for spring—here they're freshly used in the 1940 way. Wool suit and Talbot's white-feathered hat; Jay-Thorpe. Clip by Verdura. Photograph; Toni Frissell

No need to wonder if it's fashion-right when it's *Pacific*. This lovely coat fabric (#7075), for instance, is as style-alert as today's issue of Vogue. Its fine, fashion-right lines streak down the figure, make you slim and willowy looking. Like all Pacific Craft-Fabrics, it wears beautifully, holds its lines—as perfectly at the rippled hem as at the moulded waist. Wear it for Easter and be *sure* of your smartness! *Colors:* Black, Navy, Oriental Gray, Horizon Blue, Beige. About $39.75 at better stores from coast to coast.

PACIFIC MILLS 261 Fifth Avenue, New York

Vogue's-eye view of Paris War-Time Collections

(Centre) Our Paris beauty editor, Mlle. Bordeaux, in ambulance driver's uniform

On leave, our Paris photographer, Roger Schall, snaps a new Molyneux suit

Mlle. Bordeaux, preening a Piguet model for Vogue's photographer, Schall

ADD another new word to your war-time vocabulary. *Permissionaire*—the soldier-on-leave. For Paris calls the current Spring Collections *Permissionaire* Collections. Every man who used to work in the *couture*, every photographer, artist, and editor asked for his leave (ten days every four months) to go back to his job for a week to supplement the soldier's meagre pay.

Khaki uniforms have invaded not only the workrooms but the salons of the *couture*. Many of the new clothes are not only made by *permissionaires*—but they're made *for* them—to please the eye of the man on leave.

Above are snapshots-in-the-Paris-snow: with mannequins in Piguet dresses is Vogue's Paris beauty editor, Mademoiselle Nicolle Bordeaux, in her ambulance driver's uniform. The day after these snaps were taken, she left for Finland with a unit that has now reached the Mannerheim Line. Photographing a Molyneux suit—and (next) a Piguet dress—is Roger Schall, Vogue's Paris photographer, still in infantry uniform.

Both war—and war's great misery, below-zero cold—hampered the Collections. For three weeks, the Seine growled with ice-floes, pipes burst, taxis skidded, extra stoves were installed, *vendeuses* and buyers shivered.

But unfazed by all obstacles, the Paris Openings are a memorable success—you see many of the major triumphs on twenty-nine pages of this issue. Unfazed, too, by travel fears, America went to Paris and bought hearteningly. Unfazed, too, by shipping difficulties, the clothes are getting safely across the Atlantic...many will be in the shops by the time you read this.

Paris presents:

The narrow way by Schiaparelli

Paris presents: Spring Collections designed to please the men

PARIS has always been a city where clothes were considered a permissible, even an absorbing, topic of general conversation. Men discuss them quite as openly and as interestedly as the theatre or politics. Now, after five months of war and uncertainty as to whether Paris would be able to go on producing fashions, the success of the Spring Collections is on every tongue.

Even mobilized men want to know about the new clothes. Many of them at the front send back to the wives or sisters who are carrying on their work at home ideas for accessories, trimmings, jewels, bags. The soldier husbands of Madame Model and Madame Suviane, the soldier brother of Mademoiselle Schlumberger are only a few doing this long-distance creating.

Life in Paris pivots around the *permissionaire*—the soldier-on-leave. He says ecstatically that he has never seen anything more beautiful than the rose-laden pink Suzy hat which you see on page 49. Even the very old messenger boy—with loving admiration—folds away in its box the tulle dress that has just been photographed. Every one in Paris has a new appreciation for luxury, beauty, elegance. It isn't a superficial attitude, but a normal reaction of people who are willing to give up everything luxurious, but not the taste for luxury.

The handful of Americans who came for the Collections brought an international whiff of air to Paris for the few short weeks they were here. Albert of Maxim's beamed to see his familiar, generous clients again. The visiting Americans rediscovered Maurice Chevalier, discovered La Môme Piaf and her haunting songs, and knew after two days that the Roi Gourmet was the favourite *bistro* of the moment.

The couturiers—small houses as well as large—were staggered, unbelieving, ecstatic over the size of orders placed. The mysterious, shy Mr. Balenciaga came out from obscurity to entertain the visiting Americans. Captain Molyneux—elusive and rarely seen—appeared at cocktail parties and offered to show his superb collection of paintings to any one interested. There was a feeling of friendliness, almost conspiracy, between couturiers and their clients—both of whom have overcome colossal difficulties to arrive at this successful reunion.

The small group of Americans helped enormously to revitalize the French fashion industry. Modistes, who had been struggling for months to produce a few hats for vague, far-away customers, suddenly found themselves inspired to do ten new hats a day. One buyer went away carrying a last minute hat-box containing Suzy's ravishing geranium hat, saying "I will never sell the original, I want to keep it around like a painting."

François Hugo, the jewel designer, suddenly found every one wanted his huge aquamarine, topaz, or sapphire solitaire earrings, and all the jewellery, hand-bag, glove, handkerchief makers woke up overnight to find enthusiastic customers who rejoiced that miracles still come out of Paris.

The great news in clothes is that they are lovely, pleasing to men, and have no period throwbacks. There are no arbitrary rules for smartness. A dress is a success because it is becoming and beautifully cut—not because it belongs to certain circumscribed schools. The only definite trend is towards narrowing skirts—probably because fabrics have soared in price and because exaggeration is frowned on.

But let's see how you will really look in the spring picture. Emphatically, there'll be no hint of militarism in your clothes. The dressmakers turned their backs flat on that—save for an occasional identity-clip or flag print—see page 66. (Continued on page 134)

SCHIAPARELLI'S NARROW WAY for dinner. A sheath no wider than a charcoal stick... topped with a bright pink bolero twinkling with jet (imported by Henri Bendel).

With the narrow-kneed suit, a jet skull-cap with tall black tulle loops. Tulle gloves, too.

Paris presents:

Jet is one of Paris' newest affections. And quite understandably. Scintillant, but not too scintillant. it lends a nice degree of life to quiet evening clothes. One sees it at the Collections on hat wings, collars, boleros, buttons, bags, and jewellery—such as the Balenciaga necklace above (imported by Bonwit Teller)

1. Schiaparelli's jet wings, jet buttons

2. Balenciaga's jet-black paillette bands

1. **Schiaparelli's jet wings** flank a tiny hat of shirred black tulle. Jet embroidery and enormous jet buttons decorate the black crêpe afternoon suit. Thus Schiaparelli champions jet

2. **Balenciaga's jet-black paillettes** form sun-dial bands on a filmy dress of black chiffon. Atop the tulle veil are two spheres of jet-black paillettes (imported by Bonwit Teller)

3. **Balenciaga's jet collar** might have come out of a Victorian trunk. Detach it, if you like, from the accompanying black crêpe dinner-dress. New cornucopia coiffure by Guillaume

4. **Balenciaga's jet bolero**—all jet beads, black paillettes, and fringe—tops a turquoise satin dress. Jet, too, the aureole head-dress. All jewels on these two pages from Boucheron

3. Balenciaga's jet collar

ANDRÉ DURST

4. Balenciaga's jet bolero

Paris presents:

THE PALE, PALE HAT

TALBOT'S WHITE STRAW SAILOR—designed, as so many Paris hats are this spring, to prettify the wearer and charm the permissionaire. This has, beneath, a complementary veiling bonnet

RAWLINGS

MOLYNEUX'S WHITE TURBAN—worn on the back of the head, to reveal widow's peak or candid gaze. Made to be worn with a dark suit and a white blouse. Boucheron jewels

PALE PINK FLOWERS

SUZY'S PALE PINK STRAW CHARMER—half-buried under a flowering of pink roses and buds. The Frenchman on leave says he has never seen anything more beautiful

Paris presents:

LACE

BALENCIAGA'S BLACK AND WHITE LACES

First; black taffeta skirt, white lace top.
Second; white satin skirt, black lace top.
Both imported by Saks-Fifth Avenue.

PAQUIN'S WHITE LACE RUFFLES—
black taffeta bodice, lace mantilla.
Imported by Saks-Fifth Avenue.
All jewels from Boucheron.

Paris presents:

Narrower and

narrower silhouettes for day

PATOU'S NARROW SUIT

SCHIAPARELLI'S PENCIL SUIT

PATOU'S NARROW SUIT. Unmistakably, lines are narrowing. Patou's jacket is long, the skirt fairly narrow—just two pleats in front. Black wool—relieved by a frothy blouse, white ribbon discs on the hat. Suit imported by I. Magnin, California

SCHIAPARELLI'S PENCIL SUIT. A decidedly narrow skirt. A decidedly long jacket —fastened inventively with a chain. Navy-blue wool...and ice-blue dotted satin for the blouse and the hatband. Suit and hat imported by Lord and Taylor; Marshall Field

(Opposite) PIGUET'S LACED DRESS. Inches narrower than the circular skirts of last season is the circular skirt of this black crêpe dress. Eyelet-laced seams further the narrow illusion. Suzy's red kid toque, be-veiled, be-flowered. Suit imported by Jay-Thorpe

Paris Presents: Tulle

MOLYNEUX'S THREE-TIERED DREAM of black tulle and faille—one of the romantic new dresses that floated through the Spring Collections. Faille edges each filmy tier of tulle; binds the waist into nothingness.

Just capping the shoulders—a tiny ermine cape.

LANVIN'S TWO-TIERED ENCHANTRESS of black tulle and faille—a young dress half crisp, half drifting, wholly beguiling, and complimentary to a slim waist.

The stiff, silver-buttoned basque of black faille is entirely sleeveless, high in back, and jutting impertinently out over a miles-and-miles tulle skirt.

MOLYNEUX'S THREE-TIERED TULLE

ANDRÉ DURST

LANVIN'S TWO-TIERED TULLE

Paris presents:

Balenciaga's bold contrast

Balenciaga's Collection reaffirms his master-eye for the bold interplay of two colours. First, mauve-pink silk faille in contrast with blue. Second, smoky-blue silk faille with brown; imported by Bergdorf Goodman

Paris presents:

Molyneux's fluent chiffon

Many a skirt narrowed—seemingly, anyhow—at the Paris Openings. Molyneux's silk chiffon dress flows into slenderness. (Imported by Henri Bendel)

Paris Presents: Witty new Jewellery

BAROQUE BIRD CLIP—gold metal and baroque pearls, presented in a gilded Cellophane cage

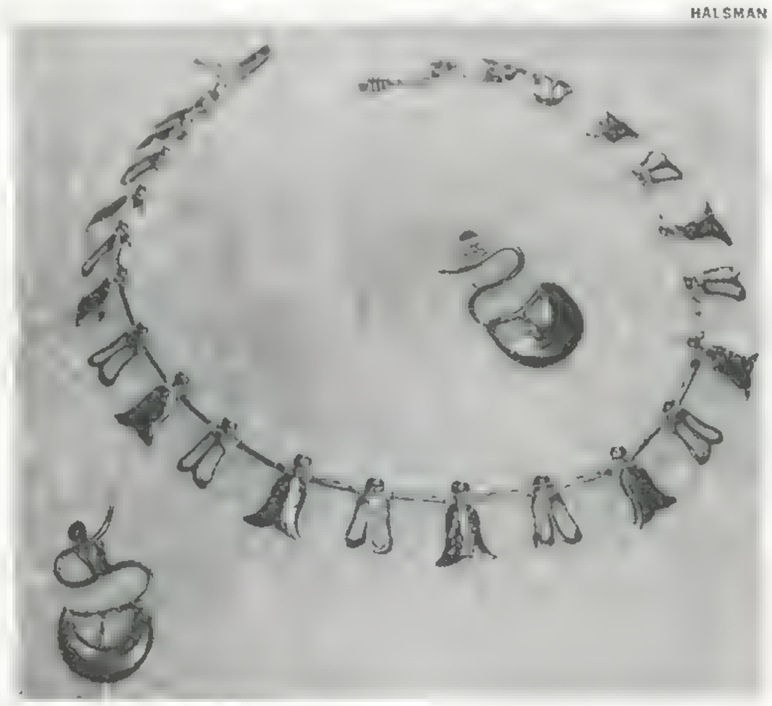
WITTY as ever—the costume jewellery coming out of Paris. On these pages, fantasia designed by young challengers in the field.

By Antonio del Castillo—the clips, and the clock necklace, imported by Saks-Fifth Avenue. By François Hugo—the fly necklace and earrings.

KING OF HEARTS CLIP—straight from a playing-card, made of baroque pearls, enamel, multicoloured stones

CLOCK-FACE NECKLACE of gold metal, the hours pendant. (Shown on figure and off.) "Infante" coiffure by Guillaume

HALSMAN



FLY-NECKLACE of gold metal, with fly-shaped motifs hanging from a linked band. Earrings to match

ORANGE-BLOSSOMS CLIP of baroque pearls, rose, grey, and white, with brilliants—in a gilt-and-Cellophane box

PIGUET'S PINK SATIN AND CHIFFON • PAQUIN'S PINK CLOQUÉ LACE

Rosy Glow in Chiffon, Lace, Tulle

ANDRÉ DURST

LELONG'S PINK TULLE

Paris presents: INGÉNUE PINK

HOW welcome—the rosy glow of ingénue pink that cropped out again and again at the Paris Openings, in blushingly beautiful evening dresses, floating and young.

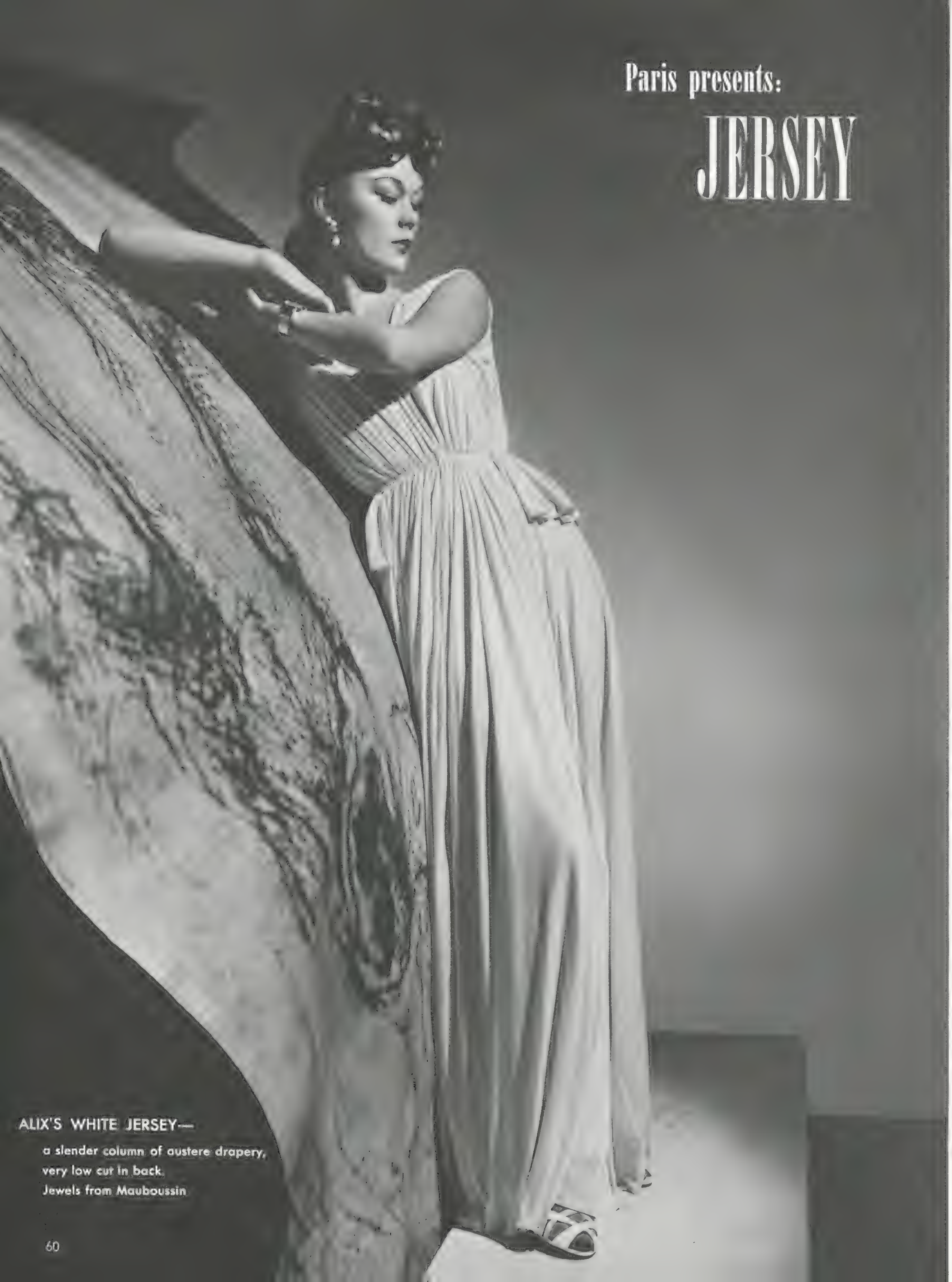
In contrast to these fragile dresses was the raw stretch of abnormally bitter winter weather during which they made their first appearance. Every stove in Paris was enlisted—including the iron stove in the photograph, set up in Vogue's reopened Paris studio.

It didn't seem then that there'd ever be spring and pink dresses again. It does now.

PIGUET'S PINK SATIN AND CHIFFON (first, opposite) completely ingénue, worn by Miss Dolly Pastré, one of Paris' most beautiful young girls

PAQUIN'S PINK CLOQUÉ LACE (second) its fluid, moulded lines marked by pink tulle ruffles at the bodice and up the front of the skirt

LELONG'S PINK TULLE, demure in front, naughtily barebacked, edged with blue ribbon. Mauboussin jewels



Paris presents:

JERSEY

ALIX'S WHITE JERSEY—

a slender column of austere drapery, very low cut in back. Jewels from Mauboussin

LELONG'S ABSINTHE-GREEN JERSEY—
silk jersey,
girded with a gold paillette peplum.
Imported by Bergdorf Goodman

RAWLINGS

MAGGY ROUFF'S WHITE CRÊPE FOR EVENING

ANDRÉ DURST

Paris presents:

Bloused bodices, bloused skirts

Paris Presents: Collection Caviar

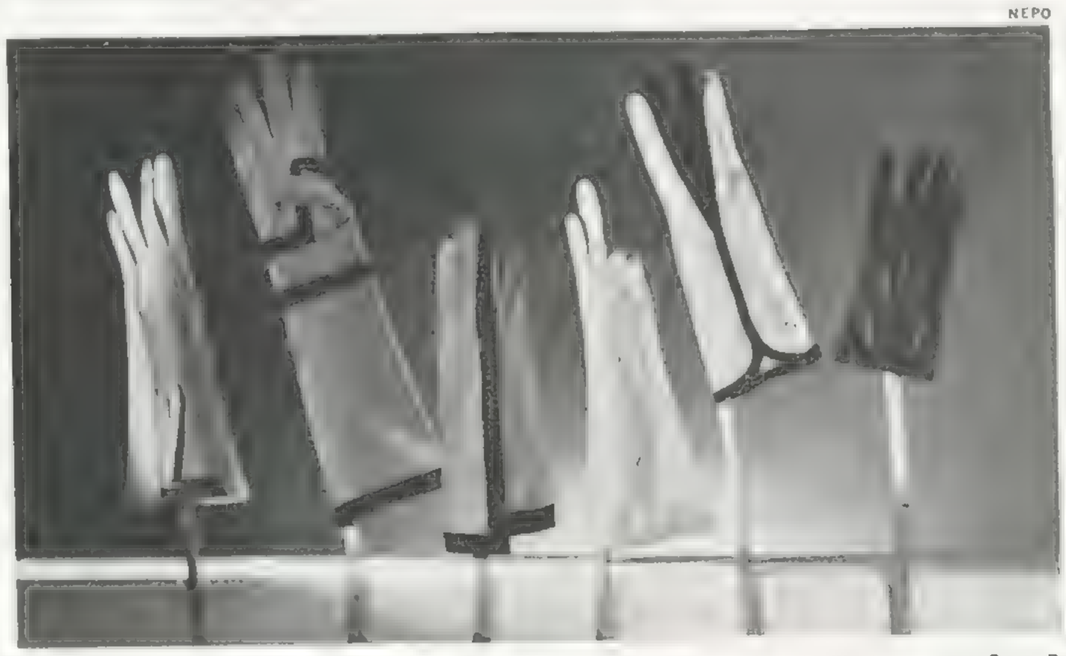
BRUYÈRE'S ERMINE ASCOT—most nonchalant neck-piece in Paris. White silk jersey turban

DURST

LELONG'S TRAMP BAG of brick-red antelope, propped out by a rigid frame, slung on a gold-knobbed, wool-covered stick

BRUYÈRE'S KOLINSKY ROPE—new neck-piece to wind around a tailored jacket. Off-face turban of silk

NEPO



PARIS GLOVES. Alexandrine's beige suède; Marjorie Dunton's tan and blue; mustard and blue. Alexandrine's pink suède and kid. Marjorie Dunton's tan and brown antelope; Creed's red and mustard by Ilda Gloves

FISCHER

SCHIAPARELLI'S POWDER-BOX GLOVE—black antelope with the vanity conveniently set on the back of the wrist

BALENCIAGA'S MIRROR AND CHAIN of gold metal, designed by Schnerb. Dotted black faille dinner-suit

MAGGY ROUFF'S BLOUSED BODICES, BLOUSED SKIRTS, were the stir of her Spring Collection. Opposite page, two versions, in chalk-white crêpe. First, a bloused-over back suggesting a bolero. Second, a bloused skirt. Mauboussin jewels

Paris Presents: Collection Caviar

MOLYNEUX'S NECKLACE FUR of pliant marten skins. Black straw-and-grosgrain toque

MAGGY ROUFF'S SHAWL edged with silk braid, caught at the shoulders of a blue suit

SCHIAPARELLI'S SILVER FOX BOW on a black wool afternoon coat. Turquoise ribbon toque

LELONG'S GOLD-CHAIN GLOVES of black suède, only as long as the wrist, encrusted with flesh-coloured chiffon

MAX'S HEAD-AND-TAIL SCARF—one marten head, a jabot of five tails. Agnès tobacco straw tricorn

SCHIAPARELLI'S NEW STOCKINGS, white linen thread ones, worn with Mary-Janes. Both with a grey flannel skirt

LELONG'S TROMPE L'ŒUIL DRESS (opposite) gives the effect of black lace over white satin, though the lace is merely painted on. *Nota bene:* the contrast of the red taffeta bodice; the skirt that looks slimmer than it really is

Paris presents:
Lelong's
Painted
Lace
Bizard

Paris presents:

Schiaparelli's battalion flag prints

see facing page

Paris Presents: Hats that hold on

TALBOT'S PHOSPHORESCENT TOQUE glimmers softly in black-outs, with nothing visible but the romantic circlet of orange-blossoms that barely covers the top of the head

ANDRÉ DURST

REBOUX'S SAILOR-SKULL-CAP, of blue-and-white dotted tie-silk, is sailor in front, close-fitting skull-cap in back. With it, Creed's navy-blue wool suit with white piqué; white buttons

REBOUX'S DEEP-BACK PILL-BOX of black grosgrain follows the line of the head down to the nape, where it ends in a huge cluster of pink and crimson roses

RAWLINGS

AGNÈS' BACK-OF-THE-HEAD TURBAN is one of her series contrived of draped Rodier scarfs. This one has a Far East look—printed in a yellow-and-green Chinese pattern

SCHIAPARELLI'S FLAG DAY—opposite page—celebrated with dresses made of crêpe scarfs printed with battalion flags. First, a flotilla flag used as an insert in a narrow, narrow skirt. Imported by Bonwit Teller. Second, a Scottish regiment flag draped at the hips

PARIS PRESENTS:

PRINTS AMERICA LOVES

MARCELLE DORMOY'S APPLE PRINT—a two-piece dress of red, white, and green silk crêpe. Imported by Blum's-Vogue, Chicago. Suzy bonnet. Boucheron jewels

LELONG'S GIRLS'-NAMES PRINT—little-girl silk dress shirred at each side of a wide waistband, with stripes formed by copy-book signatures. Rose Valois red felt hat

MOLYNEUX'S FINLAND PRINT—snug and simple dress with Finnish crests in brown on pale blue silk. Imported by I. Magnin, California. Red straw sailor. Mauboussin jewels

BALENCIAGA'S GEOMETRIC PRINT—folded-peplum dress in red-brown and beige silk crêpe. Imported by Henri Bendel. Agnès' burnt straw pill-box. Mauboussin jewels

RAWLINGS

ALIX'S POLKA-DOT PRINT—white-dotted cerise tie-silk jacket and blouse over a black skirt. Imported by Bergdorf Goodman. Agnès' felt aureole. Mauboussin jewels

SCHIAPARELLI'S PENGUIN PRINT—shirred-bodice costume of black-and-white silk crêpe with red leather heart for a bag. Imported by Lord and Taylor. Black straw hat

MARCELLE CHAUMONT'S PIN-CHECK PRINT—a pointed-yoke dress of blue-and-white silk surah. Imported by Bonwit Teller; Ransohoffs. Suzy sailor. Boucheron jewels

Prints were prominent at the Collections—
beautifully detailed prints
that the French couture does so well,
that American women love so well to wear.
To America, land of the printed dress,
these prints come as a French compliment

WELCOME ARRIVALS:

PARIS PRINTS FOR AMERICA

MARCELLE DORMOY'S BLOSSOM PRINT—bow-knot dress with flowers on a black silk crêpe ground. Imported by Ransohoffs, San Francisco. Straw toque by Paulette

MOLYNEUX'S BLURRED PRINT—long-line dress with run-together motifs on shadowy wine-and-grey silk crêpe. Imported by I. Magnin. Straw Breton. Boucheron jewels

MAD CARPENTIER'S POLKA-DOT PRINT—a two-piece costume of beige-and-white silk surah. Imported by Chez Ninon. Agnès jersey turban. Mauboussin jewels

MOLYNEUX'S BASKET-WEAVE PRINT—long-sleeved, two-piece dress of grey-and-white rayon crêpe. Imported by I. Magnin. Pagoda-crowned hat. Mauboussin jewels

RAWLINGS

LELONG'S TROPICAL-TWEED PRINT—tucked jacket and dress of black-and-white rayon crêpe printed to look like tweed. Imported by Hattie Carnegie. Suzy's hat

MOLYNEUX'S CHICKEN-TRACK PRINT—bloused-bodice coat and dress of black-and-white silk crêpe. Imported by Lord and Taylor; I. Magnin. Straw hat

BALENCIAGA'S SEA-GULL PRINT—Polonaise-skirted, dolman-sleeved dress of black-and-white silk crêpe. Imported by Hattie Carnegie. Talbot hat

La spécialité de la Maison

a happy attack on the Specialties of most Restaurants including "21", Louisa's and Luchow's

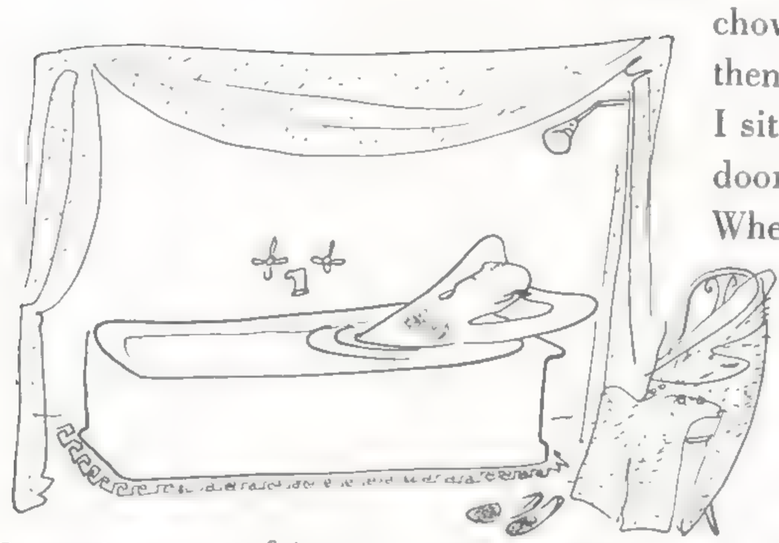
by Ludwig Bemelmans

I HAVE recently had a few hours alone with some books about the restaurants in New York. In every one of these catalogues, some sixty establishments were reviewed, and every one of them was certified as "exquisite," "*soignée*," "quaint," or at least "worth going to." In every one, the *spécialité de la maison* was especially pointed to.

The proprietors or maîtres d'hôtel were listed as an immense family of Brillats-Savarin, and their kitchens fragrant Eldorados for the confirmed à la carter or table d'hôter.

In that pensive, lukewarm hour when my hands are crossed in back of my head, and in the bath, I think whether things are right or wrong. Why, in all these volumes and restaurants, I asked myself, has no one come to grief with an *inutile* head waiter, spent a sleepless night after a flat meal; why has no one spilled anything on them, why have they never been kept waiting? And the specialty of the house—ah—I am always suspicious of the *spécialité de la maison!*

For example, I love Luchow's. I cross Fourteenth Street and revolve the door of Luchow's usually on Sunday evenings. It is then that a small, private miracle takes place. I sit down at my *Stammtisch* and watch the door for occasional and peculiar guests. Where they come from I don't know. From a museum down the street, I think, where they are prepared for this visit with infinite care, where the men's noses are painted red, and the thin blue veins of too good living are etched on their cheeks; where antique Prince Alberts are taken out of camphor and brushed. Here I have seen a Bismarck, and a Brahms, and on their arms lovely old Winterhalter ladies. One man who comes is a Lenbach portrait of Freiherr von Menzel, the court painter, and another looks like my friend, the eighty-year-old K. K. Hofschauspieler of the Munich Theatre, Konrad Dreher. To their entrances, the orchestra fiddles through forgotten Waldteufel music. It is sad and *hausgebacken* like Werther's Leiden; it seems as if outside, instead of the bawdy street, there would be the stop for the green-and-white trolley-car to Nymphenburg.



Bemelmans meditating on Spécialités

The years of hopelessness and disgrace seem but a screen of cigar smoke, rheumatism, beer, and *Kalbsbraten;* and it is remarkable that in this very German restaurant, Hitler and his machine and Dorothy Thompson are completely thrown out of focus, here proud and in comfort, at a few tables, sit the symbols of the decencies in which the German heart once lay.

It is not a great restaurant, yet I would recommend it to any one. At the table where I always sit, I asked the *Oberkellner* what the *spécialité de la maison* was. "German *bannkeg,*" he said, "*und Sauerbraten, und* milk-fed veal; we used to import it from Hanover, snow white. Now we get it from Jersey, where we watch that they are fed only with the bottle."

"How many people ask for that German pancake?" I asked.

"Mr. Bemelmaus, you can put down 100%."

But, for God's sakes, never order that *spécialité de la maison,* the German pancake. This

formidable dessert, brought to your table by a brace of captains, three *Speisenträger*, and, if you are any one at all, under the personal supervision of the *Oberkellner*, is as big as the top of a beer barrel. It looks and tastes, however, like an old army blanket, and if you don't eat it, all of it, the head waiter will come over, cough, look you straight in the eye through golden pince-nez, and say, "What is the matter, you don't like it?" His evening is ruined, and the orchestra will play a *Trauermarsch*. From then on, whenever you come to Luchow's, melancholia enters the room on your arm. You can see the faces of the staff become hurt and bruised as you advance to your table. You are not just Tilly Losch, Gilbert Miller, or Jules Bache, you are the one who ordered a pancake and did not eat it.

Another place, of which I am as fond as I can be, is a plain place up on Fifty-Eighth Street, Louisa's. It is not a gastronomic temple, but the food is good, the prices low, the wines Italian. You can't hear your own voice, the place is always crowded, the chairs and benches are hard. The *mesdames* and *messieurs* rooms of this establishment are hidden in the shadows of the stairs, and so constructed that only people built like the Hunchback of Notre Dame can enter and exit with any degree of comfort. Yet whenever I am with a good friend, I go to Louisa's.

Louisa, who runs the place, is a patient woman. She cooks most of her meals wearing a hat, a cloche, disturbed and hounded like the face of Oscar Levant. She procures these hats from a Fourteenth Street modiste, and forgets to take them off on her return from the afternoon movies. Her hero and favourite is Cesar Romero; she also worships Kay Francis. Louisa has kept free table for a lot of hungry artists, song-writers, improvident photographers, and gum-shoe aristocracy.

She has elected me to the inner circle of her guests, and I have a seat at the family table upstairs in the back room, right next to the kitchen. This high honour entitles you to sit on a chair that has four legs. Louisa rushes out to me, embraces me with a dripping saucepan and a ladle half full of *minestrone*, waves me to a seat, and whispers that she is going to make something special for me—the *spécialité de la maison*.

As soon as the hors-d'œuvres come, I get a spot on my vest, soup is swung over my head, and spaghetti down the left shoulder. Then comes the *spécialité*. A casserole comes around to my right; Louisa, her cheek to my ear, reaches around the left with a long spoon and heaps my plate. Some of it falls on my trousers. "Never mind, never mind," sings Louisa. "I'll clean it up myself."

Jack and Charlie's, a *Restaurant de Grand Luxe*, fully as good, and with proprietors as alert, shrewd, and quaint as their press agent, Beau Beebe, says they are every Saturday morning, can stand a kick in the shins, too. I am talking about their maîtres d'hôtel. As for the *spécialités* of that *maison*, the boys never know what they are recommending. You ask them, "And what is *Escalope de Veau Rossini?*" You know what they answer, "Ah—is very—nice!" Then begins the eyebrow work that goes with that and the half-closed eyes and dilated nostrils.

One could go on like this, and wander from *spécialité* to *spécialité* and visit every restaurant. Something that all of them seem to share lately is the nuisance of the large menu. You are handed a card as big as a travel poster. Combinations of dishes, chef's specials, and other tricky combinations are worked out. Food is no longer listed as simply fish or fowl; its preparation is no longer broiled, boiled, or fried. The *restaurateur* has taken pen in hand and besung every radish.

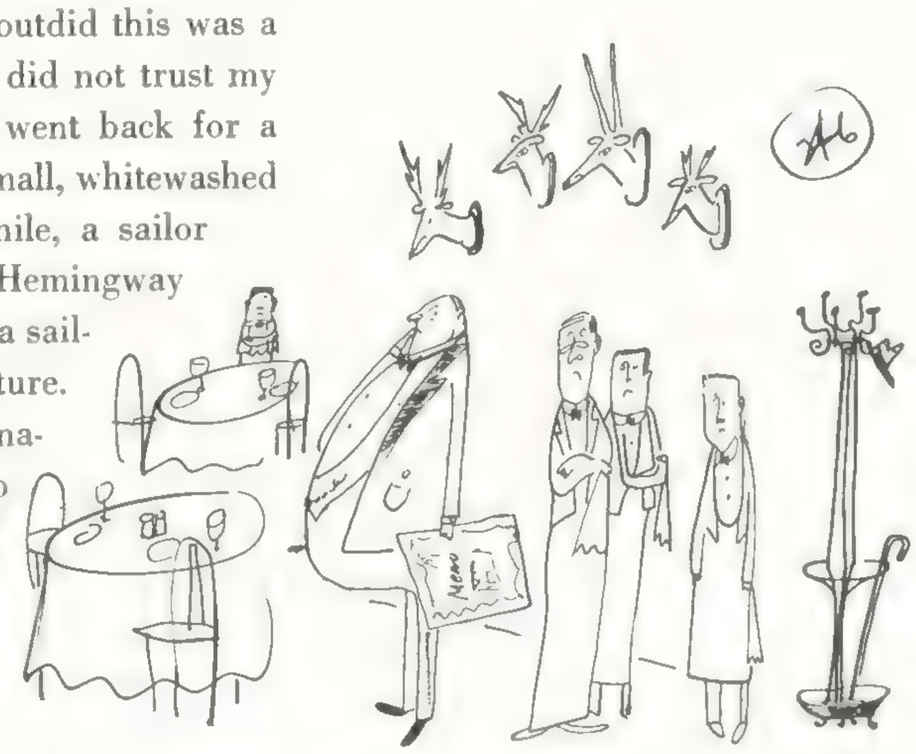
This disease is not confined to the large cities. The most articulate example of such *Schrecklichkeit* I have found on a three-by-four foot layout handed to me in an overheated restaurant in Richmond, Virginia. A waitress dressed as Aunt Dinah rolled her eyes and smacked her lips as she set it down for me. It was printed in two colours and illustrated. Close your eyes and listen:

Southern Special No. 4
Chef's Hammy Mammy Dinner
Something to write home about.

"Soft-shell crabs, fat, sassy fellers, hatched, raised, and grown in the shallow, grassy marshes of Chesapeake Bay, fried golden nut-brown, served with goody-goody French fried 'taters; and followed by tender young Spring Chicken, fried to melt in yoh mouth with OLD-TIME GRAVY, and served on a slice of our OLD VIRGINIA HAM—that's why Yankees come South, two years in the curing with apple and hickory wood, tender, loving hearts and hands of our old-time Southern Darkies baked this ham for you in true Southern style—Melt-away biscuits, now if you have any room lef in yuh little tummy, top this off with a slice of Mammy's green apple-pie and a cup of honest-to-goodness coffee, and yuh have et yourself a dinner."

The only experience that outdid this was a sign, also highly imaginative. I did not trust my eyes when I first read it, and went back for a second look. It hung outside a small, whitewashed lean-to in Key West. For a while, a sailor stood in front of it, and then Hemingway came and covered it up holding a sailfish aloft and explaining its capture. When he had gone, a crab banana-tree bent its leaves down low to hide the writing. In a gust of wind, I saw it finally, in red, box-car letters—the sign advertised a *maison* whose *spécialité* is "TURTLEBURGERS."

Louisa, hat on, cooking Spaghetti



Luchow's waiters watching the man who didn't finish his pancake

"MUSIC at 10:30"

The renewed pleasure of entertaining with music at home—from Russian choirs to pianists

By Mary Van Rensselaer Thayer

MUSIC at home is traditionally glamorous. Although houses with great music-rooms are disappearing quickly, the aura of candle-light, fragile gilt chairs, and graceful leisure has been successfully transplanted in modern settings. Musical parties now vary from a formal white-tie-and-tiara evening, complete with an expensive diva, to a cosy, dim-lighted, tea-and-cocktail hour where an audience, comfortably relaxed, listens to pianists who have more promise than fame. In between stiff elegance and informality lie the truly musical households, to which head-line artists flock instinctively. Before the evening is done, they treat one another and any chance outsider to a spirited, and often pretty competitive, display of musical fireworks.

In New York, there are a handful of great houses where music is done with Old World distinction. Within social commuting distance are Mrs. Robert Woods Bliss, of Washington, and Mrs. John Garrett, of Baltimore, who have made their superb houses centres of musical interest. New York's most venerable hostess is Mrs. Reginald de Koven, whose annual musical evening has taken place with chronological precision since 1891.

Widow of the composer of "Robin Hood," Mrs. de Koven is music-wise. Her huge Elizabethan room, with its intricately scrolled ceiling and narrow gallery hung with aged banners, was built with special attention to acoustics, and was formally dedicated in 1911 by Madame Marcella Sembrich, then the beloved Wagnerian star.

The first real party in the new de Koven music-room was an Elizabethan "rout." In court costumes of the period, the guests dined at trestle-tables, while costumed footmen passed platters crowned with boars'-heads and gaudy stuffed peacocks. After such heroic fare, the more agile danced a quadrille in eights, while the older ones, headed by Mr. Frederic Juilliard, one of the great music patrons of his generation, sat and complained testily of their Elizabethan footgear.

But the grandest occasional evenings of music are those at Dr. Alexander Hamilton Rice's. In one of the handsomest houses on Fifth Avenue, his guests wander through drawing-rooms and galleries filled with paintings, tapestries, and a huge collection of Sèvres porcelain. After the music, in the paneled dining-room, where the Rice knee-breeched flunkies are massed so thickly as almost to out-tally the guests, there is terrapin, or some equally fabulous delicacy, for supper. In case the music should be muted by such magnificence, Dr. Rice wisely chooses either a plum from the Metropolitan Opera Company or some unusual musical attraction. Mademoiselle Bori has sung for him several times. Last winter, before the Thursday Evening Fortnightly Club meeting, the Trapp Family Choir, a refugee family of orchestra and singers, successfully broke through the reserve of Dr. Rice's guests with their *gemütlich* songs.

More informal and equally marvellous fun are the parties given at those three most interesting musical households—the Walter Damrosches', the Samuel Chotzinoffs', and the Frederick Muschenheims'. There is music night and day in the new Damrosch house on East Seventy-Third Street, but their outstanding party is a New Year's luncheon, given for as many musical friends as Dr. Damrosch can shepherd together. Whole barrels of beer are served, and after the feast Dr. Damrosch starts strumming the piano. This is a signal for a torrent of music; Melchior or Friedrich Schorr may sing; Albert Spalding or Arthur Rubinstein may play. The frenzy increases in tempo and starts to simmer down only in the late afternoon.

Musicians love the musical evenings at the house of Mr. Chotzinoff, the critic, and his wife. Toscanini is an intimate, and Felix Salmond, the cellist, a favoured habitué. Few dress at the Chotzinoffs', the music is impromptu, and the artists, in a comfortable setting of red curtains and candles, play with greater abandon than under the blazing crystals of Fifth Avenue.

Musicians instinctively feel at home with the Muschenheims, and through the years practically every artist of note has enjoyed their cordial hospitality—and has come back again and again. Mr. Muschenheim owns the Hotel Astor, and his high-stooped Victorian house adjoins the hotel on West Forty-Fifth Street. At some of the musical jamborees there, there has been dancing, with Kreisler at the piano, and Heifetz picking up the air on a violin. Some years ago, their son, William Muschenheim, married the late Artur Bodanzky's daughter, linking them even more closely to the Metropolitan.

On a casual evening, the Muschenheim parlour is a musical and literary heaven. The Toscaninis, the Thomas Manns and their daughter, Erika, Joseph Szigeti, Maurice Sterne—all come to enjoy and to give pleasure. Kirsten Flagstad has recently joined the circle, although it is many years since her Wagnerian partner, Melchior, first sang there. (Continued on page 111)

HORST

Plumage colours

For your fine spring plumage—plumage colours. Blue for the Nettie Rosenstein wool suit. Green for the Jeanne Tête straw hat. And "Raven Red"—Revlon's exaggeratedly dark colour—for lips and nails. All; Bonwit Teller; I. Magnin, California

Long sleeves, full skirts

There's elegance, there's good theatre, in these fine new dinner-dresses. Bouffant skirts for dinner look fresh, unusual, lovely. (Full or needle-slim is your skirt choice.) Above, one of silk net and chiffon. Lord and Taylor; Neiman-Marcus

Full skirts, long sleeves

You've worn full skirts to dance in—now try one to dine in, just for a change. You'd wear it to a white-tie, gold-plate dinner—or to a dinner on the more informal side. This pictorial dress is in three shades of silk taffeta. From Jay-Thorpe

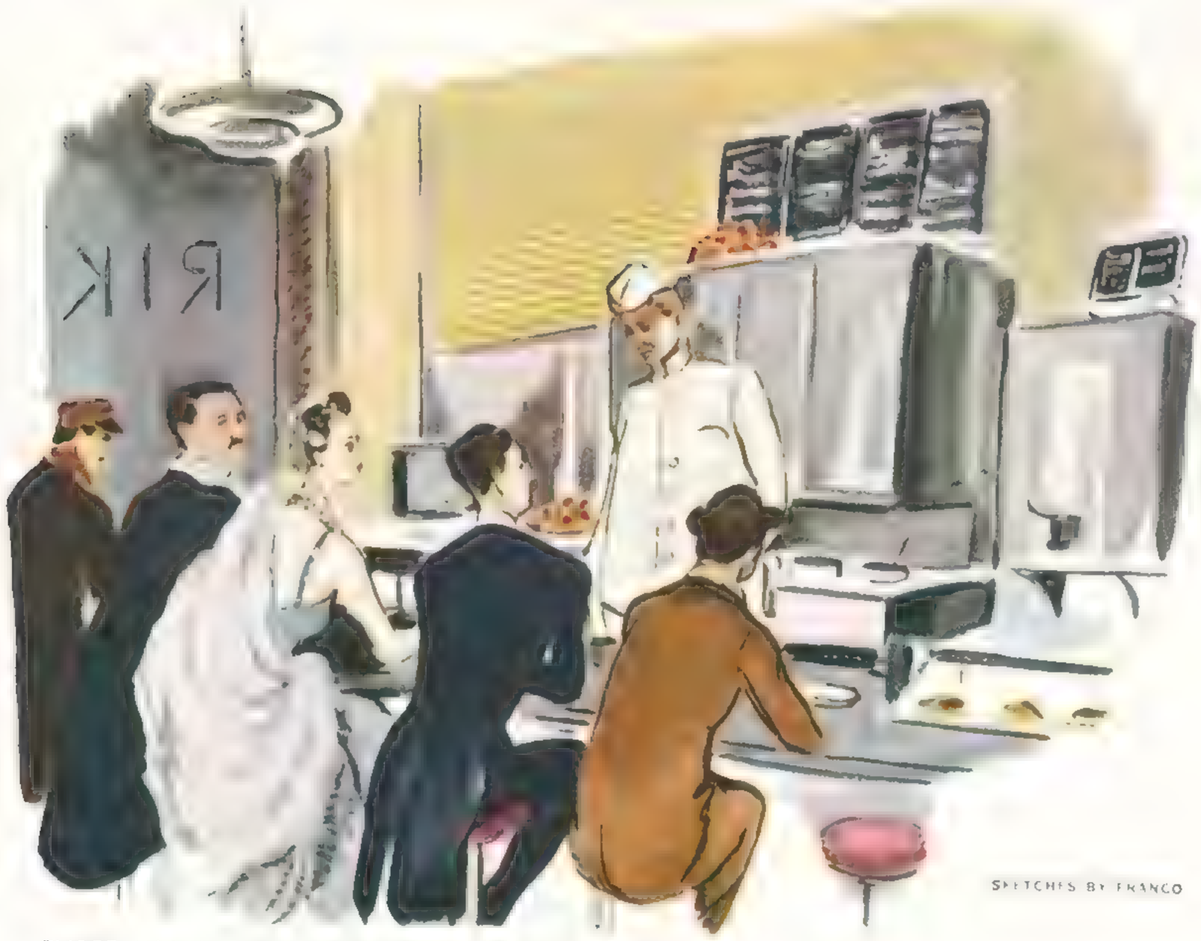
Vogue's

ONE A.M. IN THE CONGA LINE AT LA CONGA

HORST

MARIANNE OSWALD, SINGING SAD FRENCH SONGS

TWO A.M. AT THE INFANTS' NIGHT-PLACE—THE NINE O'CLOCK CLUB



THREE A.M. IN THE HAMBURGER LINE AT RIKER'S

Spot-light

By Allene Talmey

BETTY HUTTON SINGING "LITTLE MISS MUFFETT"

KARGER-PIX

BETTY HUTTON, SHOOING THE SPIDER

BETTY HUTTON, REPELLING THE SPIDER

BETTY HUTTON, SCARING THE SPIDER

Betty Hutton,
fresh young discovery,
in four poses from the revue,
"Two for the Show"

THE theatre, the movies, the night-places, and the art shows have been going along as though wars and black-outs and head-lines about Finland did not exist at all. The newest and the prettiest revue is "Two for the Show," a gay bit that bears the careful marks of professional amateurism. It has the easy flourish, the cunning taste, the young quality of promise, tantalizingly never realized, that goes with amateurism. But so charming, so wholesome, and so supercharged is the cast that this does not seem to matter much.

Of them all, the most supercharged is nineteen-year-old Betty Hutton, who looks like an adorable Easter chicken, with a fluff of yellow hair (an Easter chick that has spent rather a lot of time in vaudeville). Singing, dancing, making faces, she possesses that invaluable asset—enormous vitality. She wiggles even when she stands still.

Most of the comedy has been divided into three parts, with the major section going to Eve Arden, who slaps away at her lines. Far more subtle is Brenda Forbes, who tucks each line away neatly. But the quietest and the most skilful is Richard Haydn, who made his early fame mimicking fish. In this revue, he exhibits his uncommon fawn moustache, his wary Cockney accent, and his remarkable dissertation on the arts of cookery. The skits, of course, are too long, but then practically all skits are too long, skidding way past the natural stop-line. But "Two for the Show" has an artless gaiety.

Scheduled for town is "Another Sun," which Dorothy Thompson and Fritz Kortner wrote about a German actor transplanted to another land. There is "Night Music," Clifford Odets' play about a girl who wants to be an actress, and thereby gets involved in the Odets morass of sociological meditations. There is "Reunion in New York," the revue in English, done by the group which put on the delightful "Reunion in Vienna." The new show is amusing, nostalgic, and occasionally acutely wise. Of all its turns, the most moving is a simple melody, called "Homeland," sung by three girls in the peasant skirts of Austria, Bohemia, and Poland.

There is Ruth Chatterton in "Leave Her to Heaven," the John Van Druten murder play. The English do their murders well—no gangsterism, no spontaneous flash of a knife, just the philosophy of homicide, the gentle, wilful art of murder, worked out creatively as though the murderer were designing needle-point for a library chair.

The art shows have been numerous, but none, of course, has been able to rival the attendance records of the Italian masters at The Museum of Modern Art. But there have been other good shows around. Reginald Marsh showed his paintings, all swirling with red and gold, like an old-fashioned circus parade, (Continued on page 111)

Underlining the long torso

HORST

Long, gently curving from bosom to thigh—the line you'll want your figure to follow, this spring. Here, a foundation designed by Mainbocher for Warner. Of satin with "Lastex" and power net. Mainbocher-Warner corset at Altman

THAT SMOOTH LONG TORSO LINE. Perhaps you have it, and merely smile a dreamy smile at the mention. Or perhaps you are one of the ones who are tired of hearing the sound of those words. If you are, what you probably need is a new corset. It may turn the trick. Or, it may lead you to the diet doctors to take off those bulges you've been concealing under your Little Girl Dress.

In any case, the Long Torso Line is probably here to stay for a time. The earlier smoothness from bust to thigh has a new rival in the bloused tops that are coming out of the Paris collections. But plastered on, or softly blousing, your bodice rises above the smallest waist, the smoothest, longest hip-line you can achieve.

On these two pages, a collaboration of outer and inner torso lines to give you Ideas...or Ambitions.

Outlining the long torso in navy-blue for dinner

Mainbocher sends navy-blue to dinner—navy-blue, subtle alternate for black, now sweeping into a triumphant spring. First dress, silk chiffon; second, silk crêpe. Both have that long torso, notice. Altman. Jewels from Tiffany and Company

JOHN BARRYMORE,

the Hamlet of 1923

returns to Broadway in "My Dear Children"

STEICHEN

This is the way John Barrymore was when he left Broadway seventeen years ago—the memorable Hamlet of his day. In these four great Hamlet poses, taken by Edward Steichen, he shows his magnificent profile undimmed, the nobility, the humour of his acting. Now he is back on Broadway in a new comedy, "My Dear Children," a fantastic hit, a parade of mannerisms, a combination of his ad-libbing wit, superb old acting, and ferocious vitality

John Barrymore's daughter

Youngest beauty of a famous family

Miss Diana Barrymore is the daughter of Mrs. Harrison Tweed and John Barrymore. The family passion for the theatre has already taken possession of her, and she is now an actress heading towards Broadway. So far, she has spent a summer in stock at Ogunquit, playing a variety of rôles, and this season she toured in "Outward Bound," with Laurette Taylor the star.

In all these photographs, she wears costumes frosted with *broderie anglaise*—a favourite form of White Touches, this spring.

Below, first: *Broderie anglaise* makes crisp lapels and cuffs for this suit of Botany grey sheer wool. (The best white touches these days are functional—not just for frou-frou.) The jacket is tailored knowingly, with firm shoulders; a narrow waist. About $35. White piqué Homburg. (Saks-Fifth Avenue)

Second: *Broderie anglaise* for a confectionery blouse, fluffing out from a polka-dotted black rayon faille suit. The suit is simple, with a cardigan-jacket, a slightly full skirt, and is just the sort of ribbed-and-rustling suit that's this season's darling. About $25. The ideal hat with it—a big straw circle. (Best)

MISS BARRYMORE IN GREY WOOL WITH BRODERIE ANGLAISE

MISS BARRYMORE IN A FAILLE SUIT WITH BRODERIE FRILLS

HORST

Miss Diana Barrymore

She has the family good looks—fresh, and dark, and glowing. She also has the family charm. Last season, when she was a débutante, she was a great success, but since she has turned to the theatre she hates the mention of All That.

Here she wears a navy-blue silk marquisette dress with a *broderie anglaise* bodice. (Bonwit Teller; I. Magnin)

I'd like to read a new book....

ABOUT a woman, who in a blue funk, buys a new hat and just feels worse.... About some rich Americans who were permitted to be thoughtful, gay, unspoiled, and generous.... On politics, which would not go out of date ten minutes after it was released (all books on current political history should be tagged like dated coffee, with the privilege of return if the book is outmoded when you get it).... About a doctor who was middle-aged, dunned his patients, was unkind to his invalid wife, and never had the slightest chance of discovering the cure for *poliomyelitis*.

I'D LIKE TO READ A NEW BOOK.... About a short, blond, undistinguished foreigner.... About Hollywood, which ignored mad Austrian directors, family intrigues in the studios, and failed to weep for the stand-ins....

About the South, leaving out the grits and the white pillars, and all mention of gran'paw and gran'maw.... About an extrovert in Vermont.... About a twenty-foot sloop which didn't go around the world at all.... About some one in California who is happy, prosperous, loves his fellow men, doesn't ride in jalopies.... A history of America in which all presidents, dead for more than twenty years, pioneers, and Revolutionary fathers were not dipped in syrup.

I'D LIKE TO READ A NEW BOOK.... About a diplomat who is clumsy and indiscreet.... About a stage star who does not have a wide, generous mouth and beautiful bones, but was merely hard-working and friendly with the right producers....

About a struggling artist who was rotten.... About Ireland, in which the characters were not either peasants or impoverished countesses with copper-beech hair, who lived in ancient tweeds and rook-haunted castles; where there was no mention of sod, cottages, and purple Gaelic twilight.... About a detective in a murder story, who was neither a professional saying "Jeez" continually nor an amateur quoting Donne every breath.

I'D LIKE TO READ A NEW BOOK.... About a woman explorer who was useless and impractical and completely befuddled by the whole thing.... About a famous writer's childhood leaving out his first piano-teacher....

About South America, which did not regard it as a political germ-culture for the totalitarian disease, the white hope of democracy, or political comic-opera.... A book, both amusing and admiring, written about America by an Englishman, or about England by an American, neither of them with a chip teetering on the shoulder....

About college students in which the hero was not the editor of the campus newspaper and as red as a tomato.... A book which would talk back, to do away with that stymied feeling of having a good argument on the tip of your mind and no one to argue with....

About a remote spot in the world which told why the author really liked it; because he felt superior to the natives and could be unashamedly lazy.

I'D LIKE TO READ A NEW BOOK.... About a collie that went about scowling, slavering, and tearing at people's throats.... About a woman executive with long, greying hair, who never wore chic black with emeralds, never was seen in the right places, never, never gave a cocktail party in a cool, modern dining-room, and who finally lost her job because she was just too annoyingly bright.... About a family with two children, who are always on time for meals.... About South Africa, with no one mentioning wildebeeste, bullockies, or mealies.... About a lot of Russians who don't drink.

HORST

Clouds of chiffon

On the spring horizon—chiffon, delicate as always, more beloved than ever before. Perhaps you wore it at Palm Beach—now, certainly, you'll want it for a Northern spring. Above, a silk chiffon dress in pale dawn shades—blue over pink. From Salon Moderne, Saks-Fifth Avenue. The jewels; Marcus

White—the unassailable—
in a dinner dress of rayon crêpe,
its skirt wrapped and draped
and clasped with silver links.
Selman's satin and silver kid shoes.
Antique jewelled flower sprays.
All from Bergdorf Goodman

Brown and white—together for spring. Printed dress, long brown coat, both of Crown Tested rayon jersey. Nellie Rosenstein design; from Benwit Teller; I. Magnin. Diamond jewellery from Tiffert and Hoffer · Manbourin

Sawdust beige—
new country shade.
Corduroy—
new-again country fabric.
Both in this suit—
reefer, skirt, Breton. Best

Beige underscored for spring

HORST

Beige with white *—spring reunion.*
Beige—Germaine Monteil's silk suit.
White—the linen touches,
the Jeanne Tête straw sailor.
Suit and hat: Bonwit Teller;
Bullock's-Wilshire; Ransohoffs

Beige with gold *—new collaboration.*
Beige—Germaine Monteil's wool suit—
a bolero, a pleated skirt, and a blouse.
Gold—the colour of the straw hat
with a crown of grosgrain.
Dress and hat: Bonwit Teller; Neiman-Marcus

HORST

The Grand Duchess Marie

The Grand Duchess Marie—first cousin to the last Czar of Russia—writer, circumnavigator, great lady...now turns her attention to the important subject of clothes for her contemporaries. Here she wears a dress of her own design in a chiaroscuro of greys. With it, a darker grey felt cloche, misted with veiling. (From her collection at Lord and Taylor)

...for women in the public eye

PERHAPS your public is a son-and-husband combine; or perhaps thirty million radio fans stay at home nights because of you. Perhaps you are the dynamo of your city's Garden Club; or the committee head who sees that the gymnasium fund actually *is* raised. But whether you count your public in twos or in thousands—there they are. And we hope that you dress for them.

Your public expects so much of your clothes. They regard them with terrifying candour. They see them as an interpretation of You. It's quite different from your daughter and all the "first impressions" she's busy making. You may be an Ideal to your public, and you mustn't tamper with it for a conical hat. Not that you don't get the same lift and pleasure from entirely new clothes that she does. But you're playing rôles you know, and you know your lines so well you can "ad lib" them.

What are you going to do about spring? Spring—you have to shed your enveloping wraps and come out in the open. That means adopting certain strategies—tricks of perspective if your figure is a problem at all. There are definite rules. (See how carefully we've observed them in the photographs on these and the two following pages.)

We've thought about you as a turning silhouette...because that's the way people see you. We've chosen a dress or suit with shoulders wide enough so that if you drew a line from shoulder tip to hip it would slant in like the hypotenuse of a triangle. We've remembered that a tuxedo front adds inches up and down...denies any horizontal lines. We've chosen a little ruler-straight bolero for figures with a top-heavy trend. It couldn't be younger, more right for spring.

For evening, we show you the trick of silhouetting a voluminous sheer lace or chiffon over a fairly fitted foundation and watch the figure dwindle. We've chosen dresses with bodices that are softly draped. Neck-lines slashed to a deep V. Skirts, bulkless around the hips, that flare easily from hip to hem. We've avoided high-lighting fabrics. Chosen softly dull, fluid ones. Eliminated conspicuous belts.... Chosen unobtrusive buckles. Used white...bright, illuminating as a photographer's reflector-screen...around faces. And we've selected hats on *standing* models. Balance is to you practically what it is to a juggler.

Your clothes are as important as a leading lady's. You are your public's leading lady. You pour the tea. You walk down the gang-plank first. You're the proud "My Mother" at your children's school. Again it's a question of what "You owe your public"...something gracious, reticent, and pretty (like the clothes on these four pages. More on page 121.)

• Clothes on these and the two following pages may also be found in other cities. See page 135.

. . . for you who dress for your public—whether it's two or two thousand—a wardrobe from the Grand Duchess Marie's collection at Lord and Taylor

BAKER

Your cup of tea. Serene grey afternoon dress of rayon crêpe. Beautifully soft, draped bodice; diversion—but not distraction from the flowing line—in the delicate, leaf-patterned trapunto work

...for women in the public eye

Dinner-at-home. Grey chiffon with the fluidity of smoke. Perfect high-backed, long-sleeved gown for spring dinners, musicales. Its neck is a low, draped V. The soft belt has a covered buckle

At her daughter's début. Silhouette strategy in navy-blue lace with a stand-off hem and perfectly smooth hips. The tiny jacket has long, tapering-to-the-wrist sleeves

Lady addressing the chair. Navy-blue rayon crêpe bolero-dress. Brisk white piqué bows break the neck-line. Vertical tucking subdivides the skirt. Straw sailor with just enough brim

• Clothes on these and the two preceding pages from Lord and Taylor. For shops in other cities, see page 135

Varnishing day at the museum. Clear geometric print (sheer rayon crêpe). Slender jacket with giant mousquetaire cuffs of white piqué that button on. The white sailor adds height and flattery

VOGUE STUDIOS—BAKER

Business appointment. Blue pin-striped suit—its jacket cut to exactly the strategic hip-length. Undetectable hem-flare. Tiptilting hat, young but not saucy

On the air. Black faille redingote; detachable tuxedo front like the silk print beneath. Dress and coat may lead independent lives

Shopping. Sheer wool black coat with fullness just where a woman wants it—over the bosom, in the skirt. Its tiny roll collar couldn't be more receptive to furs

Under Twenty—

Spring-holiday clothes under $20, for you who are under 20 years

A AT THE HICKORY HOUSE

B AT THE SHEFFIELD NIGHT-CAP CLUB

KARGER-PIX

C

AT HAMBURG HEAVEN

LOVELY, lovely Easter holidays. The time when schools and colleges close, New York brightens with gay young faces, the young haunts hum.

On these pages, clothes for your fun. A dotted crêpe dress for an informal evening of hot music. An illusionary evening dress for dancing and the late stops. A suit for the movies-and-a-bite-to-eat.

• All from Best; Marshall Field; and Neiman-Marcus

A. AT THE HICKORY HOUSE—you love it because of Mike Riley's rambunctious music. You might wear this white-dotted moss-green dress of Crown-Tested rayon, prettily bow-tied. Red straw Breton.

B. AT THE SHEFFIELD NIGHT-CAP CLUB—you love the Milk Bar, open all night. You might wear this dreamy dress of grey mousseline de soie.

C. AT HAMBURG HEAVEN—you love the name and the lavishness with onions. You might wear this gadabout suit comprised of a back-flared mustard wool jacket and a navy-blue wool skirt. Blue felt Breton.

Spring shows up at the table

NYHOLM

Crystal scales, roses, a vernal colour scheme for a table setting with the look of spring

SPRING comes to your garden. Spring comes to your wardrobe. Spring comes to your table—in the guise of new decorations. In the photograph above, an arrangement which, perhaps, you'll want to try on your own table or from which, at any rate, you'll want to garner ideas.

For a centrepiece—delicate crystal scales. Though scales are almost as old as history, this use of them is new. They're balanced by two of Constance Spry's huge cabbage-roses—each made up carefully from separate petals—and set on a cloth of grey linen and organdie with appliqué magnolia-blossoms. (Scales and cloth; Lord and Taylor.)

Shining ivy shoots twine on the white plates, reproductions of a "Leeds" design, the ivy green echoed by the green-and-crystal glasses. (Plates and glasses from Ovington.) The look of delicate elegance is repeated in the flat sterling silver—Lunt's graceful "William and Mary" design. The sterling silver candlesticks, salt and pepper containers, and porringer ash-trays are also from Lunt.

—with CREAM of MUSHROOM—Campbell's. Your first cup will tell you that Campbell's use only plump young mushrooms and sweet heavy cream, and blend and season with a sure hand, bounteously adding the tender mushroom slices.

—with CONSOMMÉ, clear and sparkling—a skillful mingling of slowly simmered beef broth and the subtle flavoring of garden vegetables. The perfect start for a company lunch, or for one of your lunching-alone, soup-and-salad, be-kind-to-the-figure days.

—with MOCK TURTLE SOUP, an excellent choice when the meal to follow is light, or when your luncheon guests include men. A rich meat stock, velvet-smooth and gold-brown, its delightful and unusual flavor pointed up by fine dry sherry. Garnish, if you like, with lemon slices.

Campbell's Soups

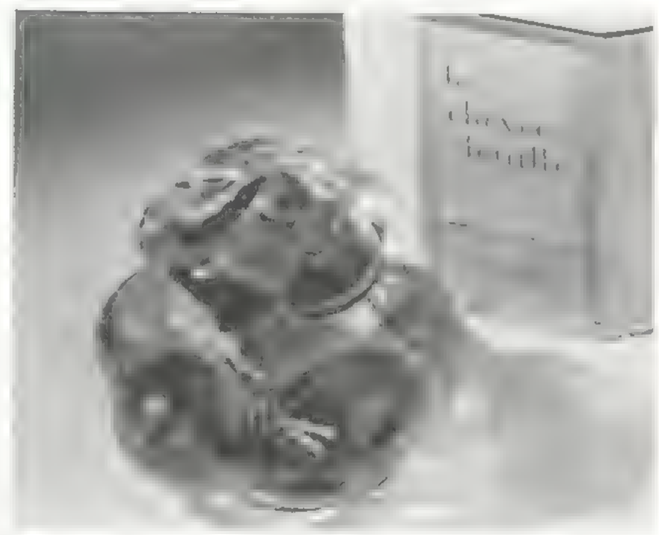
LOOK FOR THE RED-AND-WHITE LABEL

crossroad to Spring

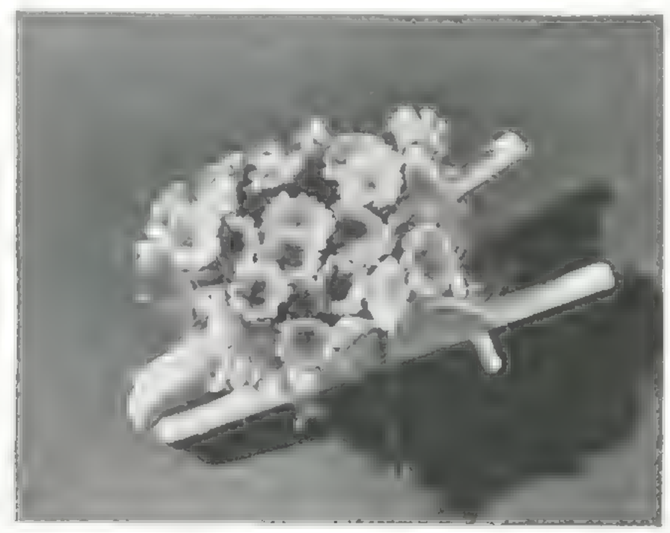
Navy blue twill entire—even to its peplum pockets. And there's a gay hat for color contrast. Our originals.

Stein & Blaine
13-15 West 57th Street, New York

DISCOVERIES IN BEAUTY



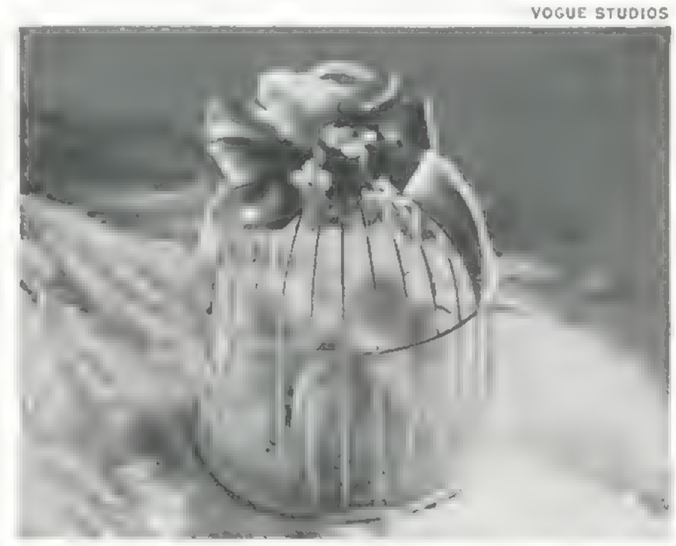
This gently rounded bottle, with its crushed flower stopper, is the newly created flacon for Corday's seven floral perfumes. You see it above, holding the elusive, wild fragrance of honeysuckle, which is one of our favourites in the perfume world



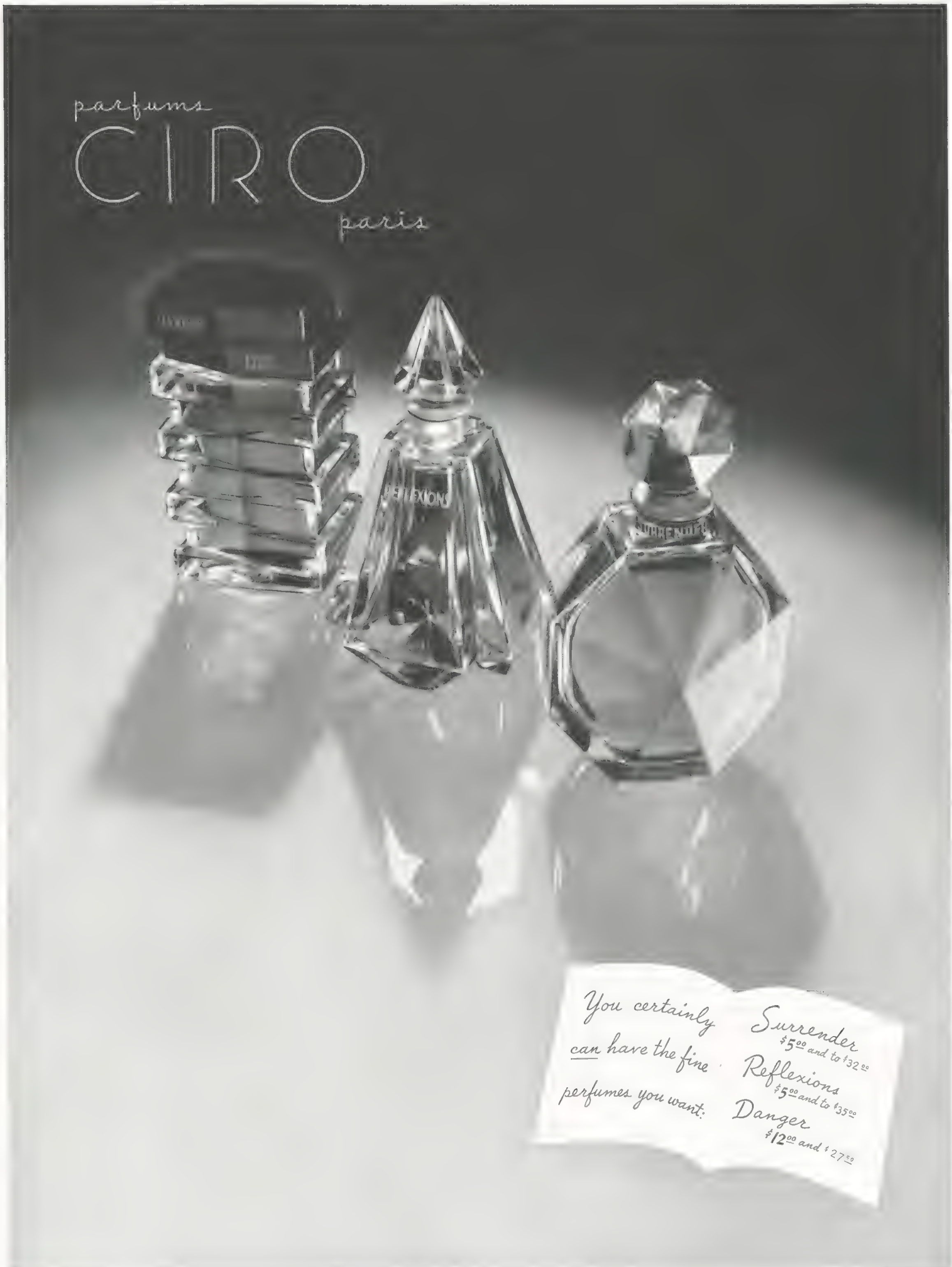
Charbert's Easter gesture—a miniature of the top-heavy flower barrows that make their appearance on the Paris streets each spring. Charbert's little cart trundles along, bearing a perfume dram (your choice of several scents) under bright flowers

Helena Rubinstein's "Apple Blossom" series has captured the feminine world with its heady, springlike fragrance. You see its latest addition, "Apple Blossom" perfume, above, in its simple, square-cut bottle under an arbour of pink blossoms

VOGUE STUDIOS



D'Orsay's Easter offering—a white wire bird-cage, decorated with ribbons, gay flowers, and a bright-eyed chicken. In the cage is the meaning behind it all—three coloured eggs, holding little bottles of perfume in D'Orsay's favourite scents


parfums
CIRO
paris
You certainly can have the fine perfumes you want:
Surrender
$5.00 and to $32.00
Reflexions
$5.00 and to $35.00
Danger
$12.00 and $27.50

Crêpe de Chine

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PARFUMEUR
NEW-YORK PARIS LONDON

MADE, BOTTLED AND SEALED IN FRANCE

DISCOVERIES IN BEAUTY

"A Mild Treatment" is the simple, sound title of this new Frances Denney kit, containing Mild Skin Lotion, Cleansing Cream, and Skin Cream for young skins

EASTER, spring, perfumes, flowers—such terms are practically synonymous this time of year. They are all a means of brightening and lightening a mood, a face. And the light, buoyant quality of flower-scented fragrances makes an excellent transition to a spring mood.

Roger and Gallet's new "Blue Carnation" fragrance. You can get this really fine fragrance, by one of the oldest, most beloved beauty companies in existence, in an Eau de Cologne, in Aftabath (a superior dusting powder), and also in a light Talc, a new addition to the Roger and Gallet line.

Yardley's Eau de Cologne trio. Three of their favourite Cologne scents—"Lotus Lavender," "Fragrance," and "April Violets"—have been done up in a special floral container. To make it simple for you to distinguish one from another at a quick glance, Yardley has given each fragrance a different coloured top.

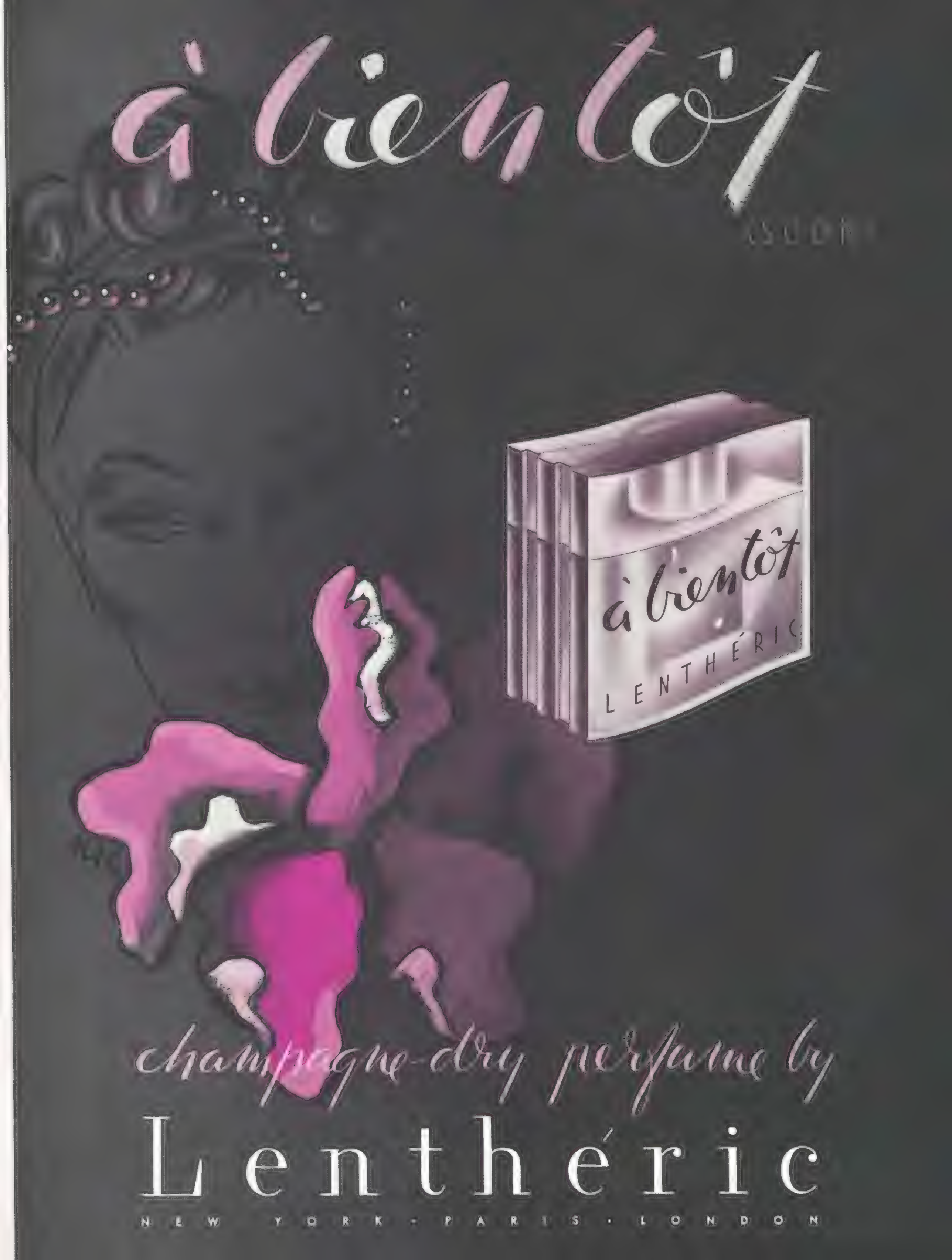
Chevalier Garde's "Fleur de Perse" Eau de Cologne. You are probably familiar with the spicy, lilac scent of the perfume by the same name. And now, in its lighter version, you can immerse yourself from head to toe in this sparkling, slightly stringent, liquid.

Maison Jeurelle's "American Trio"—a diminutive suède perfume kit, containing three little vials of floral perfumes; namely, "Red Carnation," "White Lilac," and "Blue Field Flower." The ensemble has been carried out in red, white, and blue colours, all very American, even to the names and choice of perfumes.

Orloff's Easter Basket. A basket of braided straw, in natural colour, holds eight sachets in various odours and shades. You can use these scents in a variety of ways. Scatter a light fragrance among your filmiest lingerie—or your toughest tweeds.

VOGUE STUDIOS

Hammacher-Schlemmer's "Sans Egal" soap is their own special blend of fine ingredients. In seven odours and colours, you see it above in guest and bath sizes


à bientôt
à bientôt
LENTHÉRIC
champagne-dry perfume by
Lenthéric
NEW YORK · PARIS · LONDON

"A TOAST" *to the Host*

THERE will be compliments and kudos when Seagram's "V.O." is served the 4-to-1 way. For the most deliciously delicate highball you ever tasted, experts in the art of mixing recommend 4 parts sparkling water and ice (or plain water and ice, if you prefer)—to 1 part Seagram's "V.O." The finest of Canadian whiskies is now especially blended for compatibility with soda. There is nothing finer for a highball. 86.8 Proof.

Since 1857

Seagram's

SMOOTHER AND FINER AS THE YEARS ROLL BY

MOST superb Martini ever conceived is the "Golden" Martini—named after the *natural* pale golden color of Seagram's Ancient Bottle Gin, the only gin from which it can be made. Deliciously mild, it slips down like a vintage sauterne. The recipe...2 parts Ancient Bottle Gin and 1 part finest Dry Vermouth. Nothing else is needed—so skillfully is this smoother, milder gin mellowed. It is the "world's finest." 90 Proof. Distilled from grain.

Seagram-Distillers Corporation, New York

TURNS WITH A GOURMET

By Bertina Foltz

THERE is a new gin that is making the rounds, and when it comes round to you, mark it well, because it is worthy of your attention. It is Seagram's Ancient Bottle Gin, and it has a natural golden colour that is very pleasing, even before you encounter the taste.

When we want to sample a new liquor, we find the best way is to take a sip of it straight. And the Ancient Bottle Gin stands up nobly when drunk thus, lasting smooth and bland, with no "ginny" bite—a quality which comes from its special method of manufacture.

The Seagram people have named a cocktail for this gin—the "Golden" Martini, which is made as you do any other Martini, except that the gin gives it a lovely golden colour and that no bitters or lemon-peel are necessary, since the gin is so smooth. Since a well-made Martini always seems the perfect pre-prandial drink, the "Golden" Martini should be off to a shining start.

Ancient Bottle Gin is in an effective crackled-glass bottle, and it quietly asserts itself as the most expensive gin made in America. There isn't a large price jump, however, and people who try it seem to feel it is well worth the difference. You will find Ancient Bottle Gin at the better liquor stores and bars, so ask for it by name when you order your next Martini. It is getting around in the Better Places about town.

We have encountered two forms of party service recently that seemed to us to solve practically everything in the way of informal entertaining.

One was at a cocktail party at which the drinks situation was handled as skilfully as we have ever seen in a moderately-staffed establishment, for which the hostess gave full credit to Giovanni. Giovanni is the owner of the restaurant on East Fifty-Fifth Street (especially dear to our heart because of the best *zabaglione* we have had in New York), and this drinks-in-your-house service started in answer to a cry for help from one of the regular patrons. It all works very simply. You tell Giovanni the approximate number of guests you expect and the kinds of drinks you want, and he does the rest. A man appears with a table-top (so there is no fancy business of setting up a bar), ice-coolers, mixers, shakers, and all the glasses and accessories. Giovanni provides the liquor, or you do, as you prefer. The drinks are excellently made, and the man who serves is unusually pleasant. There is none of the dread aftermath of the party, because everything is carted off in short order. No responsibility is assumed for stray guests, however.

We were interested in the popularity of the various drinks. According to Giovanni, Scotch-and-soda and Martinis lead, and after that Daiquiris and Manhattans. For the service and peace of mind you get, the cost of all this is on the moderate side. Giovanni's telephone number is PLaza 3-1230.

The second party service is provided by that home of super-de-luxe hamburgers, known as Hamburg Heaven. The hamburgers appear at your house ready to be cooked, complete with specially-made buns, assorted condiments, and a man to do the cooking. If you wish them cooked before your guests' very eyes, an ingenious little grill arrangement is provided on which a dozen hamburgers can be cooked at once and varied from rare to well-done. Otherwise, the cooking is done in the kitchen.

Sliced Bermuda onions and a special cucumber pickle come in a two-compartment wooden bowl, and ketchup, Worcestershire sauce, A-1, et al., come along, too, so that you don't have to bother. Any one who has ever eaten the Heavenly Hamburgers knows that they are really superlative. There is also a special number known as beef-and-Burgundy, in which Burgundy is mixed with the raw meat, with a little more Burgundy poured over just before the cooking is finished. These may sound precious, but they are awfully good.

A fine green salad, milk, coffee, and a simple sweet, like home-made cake or tarts, make a perfect informal menu, and Hamburg Heaven will supply these, too, if you like. The original Hamburg Heaven is at 696 Madison Avenue (RHinelander 4-9718); and a new branch has just opened at 1044 Madison Avenue.

A NEW NOTE IN SILVER

VOGUE STUDIOS

Something very new in sterling silver is this pattern, which has just been brought out by Manchester. It is called "Valenciennes," and its name is borne out by its delicately lace-like design

A REAL HOME COURSE

to show YOU the way to

Beauty

BEFORE

AFTER

Nancy Ackerman was "hopelessly fat"—and so discouraged. She had taken strenuous exercise, dieted until she felt starved—all without results. She weighed 148 when she came to the Success School in the famous Richard Hudnut Salon, New York. At the end of six weeks—well, look at these "before" and "after" photos and the one below.

Direct from the SALON to YOU

Now, wherever you live, you can learn to develop your own beauty. For the same methods, the same secrets taught at the famous Success School, New York, are yours to enjoy at just about one-tenth the cost, through the DuBarry Home Success Course. It brings you a personal analysis and a beauty routine designed for your color type, figure, posture, weight—a step-by-step success program that tells and shows you just what to do every day for six exciting weeks.

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Use this coupon or write at once for the book, "Six Weeks from Tonight," containing full information about the DuBarry Home Success Course and what it can mean to you.

With your Success Course you receive this handsome Travel-Case containing 20 different DuBarry Beauty and Make-up Preparations specially selected for you.

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WORTH KNOWING WORTH REMEMBERING

WORTH
PARIS

JE REVIENS

I Will Return

The Perfume of Promise

also available in EAU DE COLOGNE - FACE AND DUSTING POWDER. TALCUM, SACHET AND SOAP.....AND IN THE *new* IMPRUDENCE

PARIS PRESENTS: SPRING FABRICS

Here are close-ups of the prints that make the Paris clothes on pages 68, 69.

Above: Dormoy used an apple-printed silk crêpe. Schiaparelli's penguin print

LIKE the French clothes collections, the French fabric collections show few signs of war.

The most important news is that the light-weight woollens and silks have a hard-surfaced, tailored quality, which makes them very much like what the English call "tropical tweeds." There are some of these in every house, often in mannish plaids or stripes. Ducharne, for instance, has a group of them in a woollen-and-rayon mixture. Rodier, too, has a big family of them. The best are in two tones of beige or grey, grey with white, grey with smoky-blues.

Rodier also has a group of rough-surfaced tweeds that look very bulky, but are actually porous and light-weight —almost transparent. The two-toned plaids in this family are quiet ones—grey-and-white, beige-and-white, and smoke-blue and white. Some herring-bone tweeds have an openwork design in violet with turquoise, yellow with grey, et cetera. Here, too, are mohair and woollen mixtures with an old-fashioned look—kasha, foulard, twill. Throughout, you find both muted and bright plaids.

The Rodier jersey family gets bigger every year. Besides the fine, plain silk and wool jerseys, there are pleated ones and embroidered ones. There's a large silk crêpe collection, with some outstanding, brocaded, soft white ones for summer.

Piqués take on new ways at Rodier—some have raised stripes or dots. Some have brocaded designs. Some are printed, many embroidered.

Coudurier shows tailored weaves in muted plaids, checks, and stripes that look exactly like hard-surfaced woollens. (A large percentage of rayon added to the silk gives them that hard look.) Coudurier is making countless yards of parachute silk, with all the silk allotment he can get. There are lots of small-patterned flower prints. One lovely chiffon was printed with squadrons of tiny airplanes.

Ducharne has an unusually large collection—the outstanding news being in the tailored silk-and-rayon mixtures, which have—again—the old-fashioned look of faille, surah, tussur, alpaca. There's every type of plaid, stripe, and check imaginable. The ones we like best are in muted beige-and-grey, or grey with white.

The prints at Ducharne are lovely. There are tiny flowers on striped backgrounds. Nuts, apples, tiny green frogs, and other small motifs make some of the prints that are lots of fun. There are also some very smart taffetas and moires printed with stars and dots. And a group of large-patterned sundial prints, designed for circular skirts.

Meyer and Lésur, those classical woollen houses, also have a large number of hard-surfaced fabrics, as well as their soft dress woollens in pastel shades...particularly orchid and mauve.

These are some new prints from the dresses on page 68.

Above, left: Molyneux used a print inspired by Finland. Centre: Girls' names used by Lelong. Right: Balenciaga's print, brown-and-beige

"Who were her people?"

"Who were her people?" is a compliment that contains a touch of wonder. Back somewhere in the generations behind her were people of culture who took the trouble to develop a true instinct for the right thing, who cultivated a taste for discriminating friends, finer hospitality, worthwhile possessions. Her exquisite STERLING *says* this . . . so plainly, so eloquently.

Thoughtful parents realize that their young daughter will sometime have a home of her own . . . perhaps in some distant city, meeting new people, making new friends . . . and know the importance of fine STERLING as a symbol of gentle breeding. The appreciation of this fact will make any mother or father select their daughter's silver with a little keener interest and nicer judgment than they might care to lavish on themselves alone.

It is for these more discerning people that LUNT STERLING is so carefully wrought in designs of enduring worth. There is a jeweler near you to show you ENGLISH SHELL, WILLIAM & MARY, EARLY AMERICAN, and all the other lovely LUNT patterns—silver that will prove to your daughter's friends and family, even down to her children's children, your sterling qualities and your appreciation of truly worthwhile possessions.

Please write for *"The Bride Selects Her Table Silver"* which pictures LUNT patterns in all their variety and beauty. Address LUNT SILVERSMITHS, Dept. A-25, Greenfield, Mass.

Soft dresses

designs for dressmaking

Shallow hip-yoke...side fullness...on this dress that you might try in soft beige taffeta, with black accessories, perhaps. No. S-4210

Hip-pocket interest...bow-tied neck-line... on a dress of light-weight surah, perhaps navy-blue and red. No. 8658

Long-torso look...shirred bodice... for a dress you might make of grey crêpe. Couturier Design No. 315

Dropped yoke...front fullness... on a dress that's nice in cadet-blue crêpe, especially with brown accessories. No. S-4211

Slimmer skirt...higher neck-line...on this dress you could make of grey and bright red crêpe. Add, perhaps, grey and red accessories. No. 8661

Back views and sizes are on page 135

ELIZABETH ARDEN PRESENTS

TELECAST RED

TRIUMPHANT UNDER ARTIFICIAL LIGHT . . .

WONDERFUL BY DAY, GLORIOUS BY NIGHT

Telecast Red . . . a very rich, deep, black tulip tone . . . exotic, a little daring, and definitely an exciting change from the color you're using now.

FOR BLONDES . . . A dark background accented with Telecast Red Lipstick and Cream Rouge. The base, All-Day Foundation Cream in the new Telecast Blonde shade. New excitement in Red Gold Eye Sha-Do with Brun Dore Eye Sha-Do; Slate grey Cosmetique to give the eyes a soft, misty look. Illusion Powder in Mat Foncé with Cameo Powder in Light Rosetta.

FOR BRUNETTES . . . a pale background, no rouge, wonderful accent of Telecast Red Lipstick. The base, All-Day Foundation Cream in Rachel. For the eyes, Green Gold and Brun Dore Eye Sha-Dos, and Black Cosmetique for the lashes. For a chic pallor with warmth, Illusion Powder in Light Rosetta dusted over with Cameo Powder in Goya Yellow.

TELECAST RED LIPSTICK $1.50
TELECAST RED NAIL POLISH $1.00
TELECAST COLOR HARMONY BOX . $3.50

And please don't forget: For basic beauty you need these Elizabeth Arden Essentials:

Ardena Cleansing Cream, $1 to $6; Ardena Fluffy Cleansing Cream, $1 to $6; Ardena Skin Lotion, $1 to $15.00; Ardena Velva Cream, $1 to $6; Ardena Orange Skin Cream, $1 to $8

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"The Plaid's the Thing!"

THE CHRYSLER HIGHLANDER

– the year's smartest car

FASHION'S newest note in the season's smartest car . . . the Chrysler Highlander, a pedigreed "Scottie" that takes the blue ribbon for swank.

The plaid's the thing . . . and here you have it in a car of year-'round delight . . . a convertible Chrysler that's ready for any kind of weather at the crook of your finger.

A car with a *High-Torque* engine that scales mountains or skims boulevards with equal smoothness and silence. A car with Floating Ride that cradles you gently at the center of balance.

The divided seat back tilts forward for rear passengers' convenience

Push-Button Comfort

Here's a convertible top you'll really use. To raise it, you press a button; to lower it, you press a button. Just that easily, you get protection or make the most of a perfect day.

And on cold, raw days, you turn on the All-Weather Air-control, which isn't just a heater, but an air-conditioning system (optional equipment at extra cost). It draws in fresh air from outdoors . . . warms it . . . and circulates it in such a manner that there's a curtain of warm air around all passengers. Air-pressure in the car is greater than that outside, so no cold drafts can creep in, front or rear.

You may have the Highlander with the regulation coupe body, if you prefer. See your Chrysler dealer and get full details.

Tune in on Major Bowes, Columbia Network, Every Thursday, 9 to 10 P.M., Eastern Standard Time.

★ ★ ★

BE MODERN — BUY CHRYSLER!

VOGUE'S SPOT-LIGHT

(Continued from page 79) the girls with swelling curves and the men jaunty as sailors with proud buttocks. There has been an excellent Modigliani show with a notable portrait of Cocteau. Here Modigliani painted powerfully the whole story of Cocteau in the thin, clever face, looking out of the canvas with an aloof, but bounding ego.

The Julien Levy Gallery has had the dark, romantic fancies of Glasier, full of Civil War generals and scaly trees crawling wildly against miraculously soft blue skies. It now has the fey paintings of Milena, the young Italian-Yugoslavic painter, whose work is done so minutely, so carefully, and so beautifully. (Like Bérard and Dali, she has recently painted fashions for Vogue.)

"The Baker's Wife" is the new French movie. Done with superb simplicity, it is a candid-camera version of Provençal life, softened creatively through the ability of the incredible Marcel Pagnol, who did "Harvest." He has taken this Jean Giono story of a baker, middle-aged and fat, whose wife, pretty and young, runs off with a shepherd, handsome and Italian. The Pagnol-Giono brilliance lies in their new twist on the theme of cuckoldry. For the whole village goes out to bring back the wife—not for morality, not for the honour of the baker's home life, but because without her the baker can bake no more hot, thick, crusty bread. Bathed in sunlight, happy, sloppy, the villagers let morality and materialism clash, and morality goes down for the count, aided by the ascetic young curé and the whole congregation.

It is all natural and gay, and told as though it were a simple anecdote, related by a magnificent raconteur, acutely inserting little side-phrases, drawing out the delicious contrary Provençal character. Shining through it is the acting of big, fat Raimu, one of France's greatest movie actors. He is bigger, and fatter, and better than Charles Laughton, and as simple as an open fan.

Most of the night-places now are getting a little sick-looking, but not the newest hit, which has been flourishing all winter. The beige and shocking-pink Nine O'Clock Club was meant originally for the young, the freshmen in night-life, starting out on milk, beer, and low charges. But when the oldsters found the youngsters there looking fresh and pretty in wide-skirted dresses and long hair done up with bows, they came, too. Now the children are hemmed in by gaunt escapists from the Stork and El Morocco, by birthday parties for fifty-five-year-old drama critics.

Almost equally popular is La Conga, which looks exactly like a smoky basement on West Fifty-Second Street, done up to be a palm-swept patio. The Conga line is always full of giddy ones going one-two-three *bump* in a healthy kind of basement convivial square dance. But when all the night-clubs droop off, and only the waiters with their tired feet are left, the trade goes on to Riker's tiled hamburger stands or to the lavishly onioned counters of Hamburg Heaven.

"MUSIC AT 10:30"

(Continued from page 74) A little more formal, however, are the parties with music that Mrs. Joseph B. Thomas gives in her fascinating house on East Nineteenth Street. Her dark-paneled living-room, which has a wide gallery reached by a perilous corkscrew staircase, is Elizabethan, though the monster fireplace is Italian. When the house was completed, a decade or so ago, it was dedicated by the Grace Church Boy Choir who, singing lustily, marched in orderly procession from cellar to attic and down again. After this preliminary, Mrs. Thomas launched into a succession of musical parties.

Rubinstein and the late Paul Kochanski played often for Mrs. Thomas, and to-day, one of her favourite artists is René LeRoy, the flautist. Ever since her daughter, Jane, showed talent as a harpist, the Thomas music-room has been clogged with harps. As many as six or seven harpists play together of an evening; and after most of the guests have left, Mildred Dilling, one of America's great harpists, can usually be persuaded to play. Part of the charm of Clara Thomas' musical evenings are the suppers she serves in the gallery—risottos, spaghetti, a giant bowl of mixed green salad, cheeses, and red wine.

Mrs. Myron Taylor, whose husband was recently appointed as President Roosevelt's peace envoy to Pope Pius XII., has a wide taste in music and a great interest in helping musicians. Sometimes, on Christmas Eve, the Don Cossack Choir, sixty strong, in their swashbuckling, cartridge-studded uniforms, have sung at the Taylors. Late in the evening, the lamps are put out, and eight of the Cossacks, carrying candles, march into the dining-room, group themselves under a dim Guardi portrait, and chant wonderfully mournful hymns.

Iturbi has played in Mrs. Taylor's rectangular, Italian music-room, where the furniture is massive, heavy with deep carving, and where, on one high white wall, covered by a *mille-fleurs* tapestry, a milky-white unicorn rests contentedly in a prim garden of flowers. Here, Richard Tauber, the adored Viennese tenor, gave his first private American performance before a press of such breathless admirers that they forgot to cough or rustle their programs.

There are a great many who, less elaborately, encourage good music at home. Paul Cravath, president of the board of directors of the Metropolitan Opera, prefers to give his musical parties at his Long Island house; although, in his city apartment, the night before some unusually interesting opera, he often (Continued on page 112)

"MUSIC AT 10:30"

(Continued from page 111) invites about fifteen special friends to listen to a lecture by Robert Lawrence on its fine points.

Last summer, the new Viennese Orchestra played for him in the country. The Viennese Orchestra, which is making an envied name for itself, is conducted by Gerald Warburg, who assembled its twenty-seven members, all refugees, a year ago. Before organizing the orchestra, Mr. Warburg was a member of the Stradivarius Quartette, which now, minus Mr. Warburg, is playing at Harvard. Another great music-lover is Mrs. Edward Robinson, who invites exactly eleven guests to Sunday luncheon, which is always preceded by an hour of music by the Philadelphia String Quintette.

The Musical Arts Quartette is the most favoured in New York's private houses. It was formed several years ago through the efforts of Mrs. Benjamin Rogers, Mrs. Samuel Barlow, Mrs. E. Gerry Chadwick, and Mrs. Edgar Leonard. Membership costs $100, with the founders being allowed to invite two guests to each of the four annual recitals. The Quartette became popular, and, now, harps and additional stringed instruments have been added.

HOUSE BUILT FOR MUSIC

The most exciting house on Park Avenue, that of the George Blumenthals, is the most beautifully suited to music. Built in the austere style of a Florentine *palazzo*, with barred windows and stonework, the exterior is forbidding. But inside, in addition to a bewilderment of treasure, there is a music-room, opening on a paved patio, overlooked by two stories of arched balconies. Some feel that music sounds even better in the patio than in the music-room. It was in this patio that Beveridge Webster, the brilliant American pianist, played (after the Blumenthals had persuaded him to fly back from a Western concert tour) at the dinner given for the Archduke and Archduchess Franz Josef.

Curiously enough, Mrs. Cornelius Vanderbilt, who attends the opera with religious regularity and whose immense music-room is the essence of gilt perfection, has never been known to give a musicale or to provide anything except contemporary dance music as after-dinner entertainment. Quite the opposite is Mrs. John Henry Hammond, whose white-and-gold music-room is a beehive of activity. Constantly lent to charities for musical events, it is also the rendezvous of the People's Chorus, in whose management Mrs. Hammond has been interested for many years. Not long ago, a singular quartette scraped and fiddled away energetically in the Hammond music-room —John Henry Hammond, junior played the viola, and his great friend, Benny Goodman, the violin.

Mrs. Murray Crane, like Mrs. Bliss of Washington, is a true experimentalist, and many of New York's most interesting musical parties are given in her large room, filled with Chinese *objets d'art*. Last winter, Mrs. Crane's star was Simon Barer, the pianist.

William M. Sullivan and Mrs. Christian Holmes are the musicians' delight. Mrs. Holmes, who is one of the "angels" of the Philharmonic Orchestra, prefers instrumentalists and a solo violinist as home entertainment. She used to have a great deal of music in her Fifth Avenue apartment, with its private museum for her famous collection of Chinese bronzes.

Mr. Sullivan, who is a lawyer, devotes most of his time to musical affairs. Although he built himself a miniature opera-house in Ridgefield, Connecticut, in New York he is contented with a double-duplex apartment with a music-room sixty-two feet long. It is done in sixteenth century Renaissance manner, lighted by precisely one hundred candles, and the setting has been kept flawless. There are no gilt chairs.

Throughout the winter season, Mr. Sullivan gives Sunday afternoon musicals, followed by a buffet supper. Chamber-music, used as a background for an outstanding violinist, is his usual program. Spalding, Feuermann, the cellist, Lily Pons, Florence Easton, Martinelli, and Edward Johnson, who now directs the Metropolitan Opera, are among the many who have appeared at his evening receptions. Mr. Sullivan gives informal auditions to many ambitious young musicians, helps launch those he considers worthwhile, and at present is preoccupied with the career of Gloria Perkins, young American violinist. He was one of the first to acclaim Helen Traubel, new Wagnerian singer.

MONOLOGIST ENTHUSIAST

Ruth Draper, the celebrated monologist, is an enthusiast for music at home. Her musical entertainment is always informal—a new pianist or violinist, perhaps, or her great favourites, the New York Trio. The Marqués de Cuevas and the Marquesa, the former Margaret Strong, a granddaughter of the late John D. Rockefeller, have an agreeable knack of mixing music and Spanish dancing. On the afternoon of New Year's Eve, a portable dance-floor was put down in their drawing-room, and, while the guests sat on brocaded pink chairs and sofas, Argentinita and Pilar Lopez, in turn, clacked castanets, whirled a ruffled train, stamped heels-and-toes, and sang, to the guitar of Carlos Montoya.

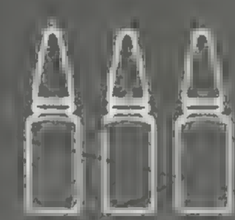
Mrs. Alexander McLanahan, herself a brilliant pianist, has a finger in almost every New York musical pie. She heads the splendid series of musical lectures at the Junior League, and has discovered many young musicians. They play in her apartment at cocktail time, and the small audience is picked for its true interest in music.

Music in private houses is safely reestablished now, a flourishing factor in modern life. Its dark days were the 'Twenties, the night-club era, when a few faithful hostesses crouched, like Boy Scouts, over its little flame, shielding it from the winds of jazz, and indifference and a great restlessness. As though there were some subtle affinity between them, musical evenings have regained their place together with the long gloves, the piled-up hair, the feeling for elegance, that marked their heyday in the Edwardian era.

ARIS
LAUNCHES
Fingernail Gloves*

DESIGNED BY MERRY HULL

FOR YOUR LONG GLAMOROUS
Peggy Sage
NAILS



Newest Glove Sensation! 3-dimensional gloves made by Aris with extra room for those glamorous long nails—the kind you see on thousands of Peggy Sage-groomed hands. Merry Hull designed the glove, with tapering fingertips that give the hands a slim, long look. Smartest combination in town . . . Aris' Fingernail Glove—worn with your fingertips polished in Peggy Sage's glorious spring shades.

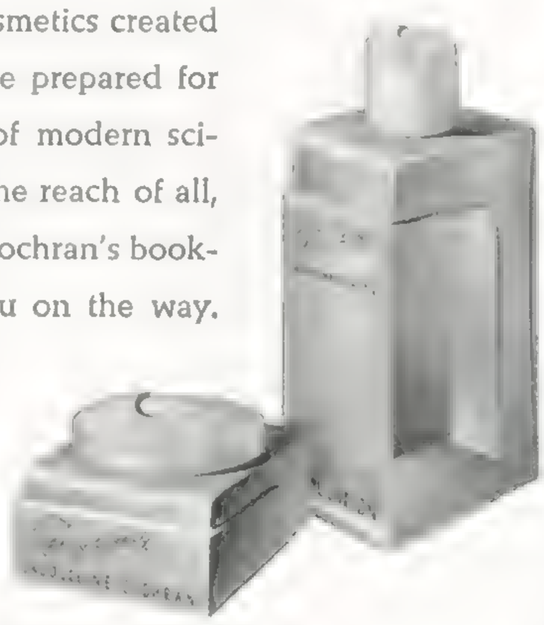
*U. S. Patent No. 2,125,673.

(Introduced in New York by Lord & Taylor)

WINGS TO BEAUTY

GREEK BRONZE FOUND IN THRACE

There she is...cast in bronze all these many restless years, still as lovely, as vivid, as the day she lingered in a Greek garden and gazed into the sea. Did she, with those prophetic eyes of hers, catch a glimpse of her tomorrow...our today? And what will another tomorrow say of today's beauty...your own tomorrow of your beauty? Lay hold on beauty, now, persuade and nurture it; guard and care for it. Entrust your very own beauty to these exquisite cosmetics created by Jacqueline Cochran, each one prepared for you with the consummate skill of modern science. Today, beauty lies within the reach of all, not just a favored few. Let Miss Cochran's booklet, "Wings to Beauty" guide you on the way.



Jacqueline Cochran Cosmetics are available at cosmetic counters or direct from the Laboratory, Roselle, N.J.

JACQUELINE COCHRAN COSMETICS

Jacqueline Cochran Beauty Salons: 700 N. Michigan Ave., Chicago, Ill. Deerpath Inn, Lake Forest, Ill. • Ambassador Hotel, Los Angeles, Cal.

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PARIS PRESENTS: SCHIAPARELLI'S FORMFIT FOUNDATIONS

AT Schiaparelli's Opening her mannequins were like a set of pencils...straight, sleek, narrow-across. Her suits, her crêpe dresses, her evening gowns...all pencil. It takes the smoothest, sleekest foundation possible to get and keep this new line. She, with Formfit, solved the problem four ways...controlling, compressing the figure with lacing and "Lastex" and the smooth, sliding negation of closing zippers at strategic points. Here are her four Formfit light-weight pencil sharpeners:

Schiaparelli pulls in her lines with lacing, batiste panels, and "Lastex" hip sections. Lord and Taylor

Under the satin front-lacing panel of this girdle, a "Lastex" layer gives and takes with lacing. Lord and Taylor

A pencil for every day. Schiaparelli evolves this girdle with satin "Lastex" sides. Side hook fastening

Smooth, light batiste-"Lastex" all-in-one with lace brassière top, low back. One line from thigh to bosom

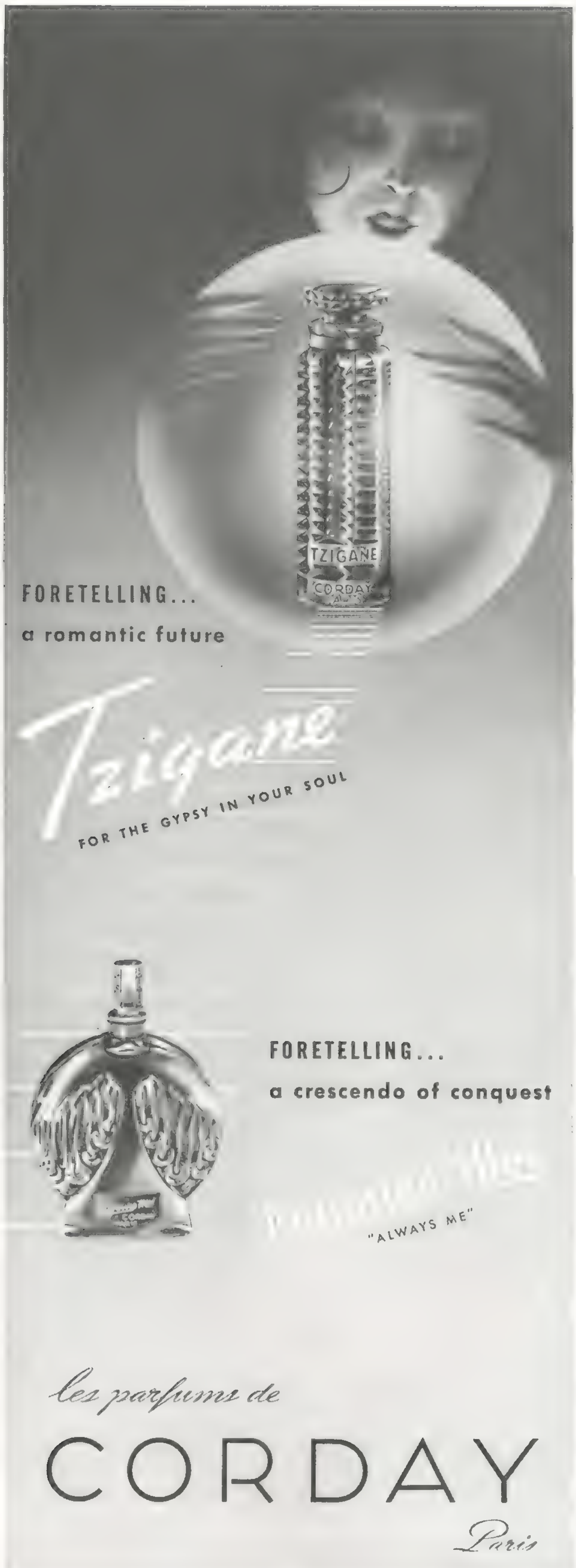
GRACE ASHLEY wearing her two-tone swing crêpe
in chamois with black—about $20.00
To be had in any color combinations. Clips and monogram additional

Neiman Marcus, I. Magnin, Marshall Field, J. L. Hudson, Burdines

OR—At the leading store in your city.
Originals bear Grace Ashley* labels

GRACE ASHLEY *743 FIFTH AVENUE, NEW YORK • 4904 MCPHERSON, ST. LOUIS*

*Reg. U. S. Patent Office



FOR THE OLDER WOMAN—

ON these pages—the newest corsets for you who are not-so-young. Corsets chosen to wear under the new spring clothes...and to disguise your particular figure-faults.

Now, then—before you go out to buy your new corset—run over in your mind all those Do's and Don'ts that are so important. First of all—never, never, never let any one sell you a certain corset just because your hair is grey. Age is *not* the factor...your figure is.

Never make the mistake of buying a corset that's even slightly uncomfortable—no matter how much you think it improves your figure...you won't wear it long anyway.

Most dresses this year need that long, smooth line—so watch especially carefully for the least bulge. Watch the thigh-line of all corsets—if the corset is too tight you'll have a bulge where it stops. And if you wear a girdle and a brassière in preference to an all-in-one, make sure that the brassière is long enough to extend over or under your girdle.

Addenda: If you're used to support, don't go out for sports without it. Wear a pantie-girdle—and have it fitted as painstakingly as any other corset, so that it won't ride up. Try wearing an up-lift brassière—if it's not too exaggerated, it's just as good for you as for your daughter. (Your doctor will approve, too.) If you have any weakness in your back, wear (at least part of the time) a corset with additional back support—such as the one at the bottom of the opposite page.

Now study the corsets on these two pages. See how each one is chosen for a particular kind of figure. Probably one is just what you'll need for your new spring clothes.

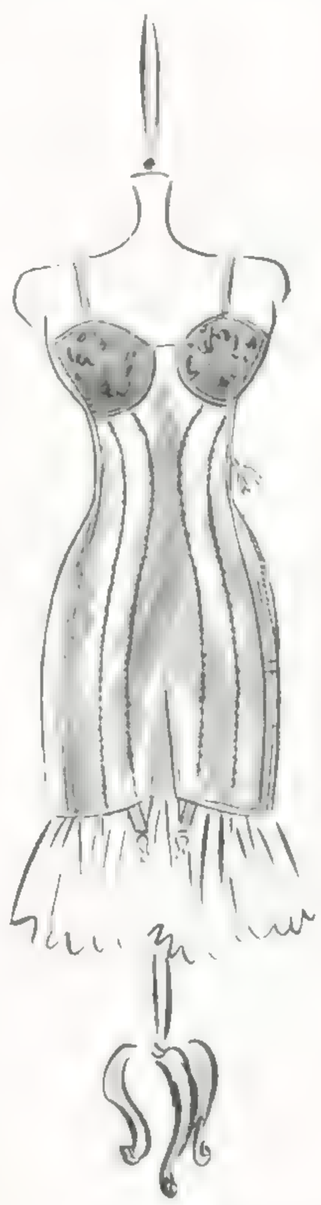
With "Biabands" to give extra control across front and back—Poirette's girdle for the mature figure. Lord and Taylor has it

Poirette's all-in-one for long-torso lines—again with emphasis on "Biaband" control front and back. From Lord and Taylor

SPECIAL CORSETS

Lily of France lightweight all-in-one, for an unbroken line from bust to below hips. Of satin and hand-loomed elastic. Altman

Above-the-waist girdle of "Darleen," to flatten your stomach without giving a roll at your waist. By American Lady. Corset Bar



All-in-one with special "Twinette" construction for extra control across the derrière. Talon-fastened. By Venus. At Bloomingdale

All-around support for larger figures—with all the S. H. Camp corrective features hidden away inside. You'll find this at Macy's

LE BAISER, "THE KISS"
by AUGUSTE RODIN

POSSESSION
DE
CORDAY
PARIS

A masterpiece in parfum by Corday
... inspired by Rodin's masterpiece
in marble. Also in Eau de Toilette.

les parfums de

CORDAY

Paris

NEW..FOR LIPS!

Vivid Color Utterly Without "Lipstick Look"

THE SCREEN STARS' METHOD

CINEMA SABLE

The Lipstick That BRUSHES

WOULD you like your lips to be so REALLY beautiful they'll be startling . . . and so exciting to look at, people won't be able to keep their eyes off them? Then, give them vivid, luscious color WITHOUT LIPSTICK LOOK as the screen stars do, and you'll HAVE just such lips . . . *real screen star lips*...gorgeous almost beyond belief!

How You Do It

The secret is in the method of make-up... *color brushed* IN *instead of piled* ON! Imagine it. Color actually brushed IN . . . really IN! That's the screen stars' method . . . the one THEY use to give their lips that perfectly smooth, bright-brushed satin effect, free from lines and creases . . . that fresh, young, luscious look no one can help falling in love with. No less astonishing is the way this new make-up lasts. It just wants to stay for ever and ever!

The Miracle Explained

CINEMA SABLE is the name of this new Hollywood make-up miracle. It's the lipstick that brushes color IN. See it illustrated above. The rich cream-oil color is inside the pretty barrel and comes up through the center of the sable brush as you need it. The very first time you use CINEMA SABLE . . . tonight in fact, if you get it *today*, YOUR lips can have a texture-perfect, million dollar, screen star beauty that will be entirely NEW to all who see you . . . and positively breath-taking!

Too Important to Wait For

This is the lipstick you'll *eventually* use. So, don't even *think* of waiting until your present lipstick is all used up. Get your CINEMA SABLE today—right now. It's a dollar in any one of seven wonderful new shades. Refills are only 35¢.

Gold plated, $3.50 . . . Silver plated, $2.50 . . . Ebonite (illustrated), $1.00

If you're unable to obtain CINEMA SABLE *from your local store, send dollar bill with coupon below. Make mark, in the space provided, with your favorite lipstick and we will match the shade.*

Associated Distributors, Dept. V-3, 30 W. Hubbard St., Chicago, Illinois
Enclosed dollar bill. Please send me postpaid, one CINEMA SABLE.
My favorite lipstick shade is shown in the square at right.

MAKE MARK WITH FAVORITE LIPSTICK HERE

Name _____

Street _____

Town _____ *State* _____

MENU OF THE FORTNIGHT

WHENEVER you have really distinguished food in a restaurant or hotel, you think how nice it would be to be able to serve this fine fare in your own house. If you are vague about it, you just think. But even if you think out loud, it is not always easy to acquire the *spécialités* of fine restaurants or to get them down in terms your cook can understand.

Vogue, however, is always running around "Covering the Town," and we number maîtres d'hôtel and chefs among our most valued friends. We always make notes whenever we encounter good food, and now we are making them with a purpose—to provide a MENU OF THE FORTNIGHT, including recipes for the important dishes. This is a sort of collaboration between Vogue's Inquiring Gourmet and the restaurant in question, so the menu will represent the fine cuisine of the establishment and also be adaptable for your own house.

The scene for this first menu is the Iridium Room at the St. Regis Hotel, where, when we ate this superb meal, the ice-rink obligingly appeared at the same time as the soufflé, adding a final touch of charm to the occasion.

MENU OF THE FORTNIGHT
DINNER AT THE ST. REGIS

Consommé Floride
Breast of Guinea-Hen, Sauce Greno
Sweet Potatoes Imperial
Lima-Beans Forestière
Salade Parma
Soufflé Grand Marnier au Pêches
Café Noir

This is a meal somewhat in the grand manner, and we wouldn't change it an iota, but, if you wish to omit the salad, you won't upset the balance.

The consommé is a superb combination of strained gumbo and green turtle. (The St. Regis makes its green turtle soup fresh in its own kitchen, but you can buy yours in a tin.) Guinea-hen is generally available in the better markets, and you can often buy the breast separately. The tiny lima-beans were combined with very thin slices of mushrooms, an idea new to us. The salad was a beautifully tossed assortment of greens, flanked by a cornucopia of Parma ham. The recipes for the guinea-hen, the potatoes, and the soufflé appear here.

BREAST OF GUINEA-HEN, SAUCE GRENO

The fillets of three tender young guinea-hens are larded with fine strips of larding pork and cooked in a buttered casserole in a hot oven. When they are a delicate brown, the fillets are removed, and a dash of white wine, two-thirds of a cupful of brown sauce, and one-third of a cupful of sour cream are added to the casserole, with a sprinkling of cayenne, a dash of lemon-juice. At the end, add a generous dash of sherry. The sauce is reduced, seasoned to taste, and strained through a cheese-cloth. The breasts of guinea-hen are arranged on croutons fried in sweet butter and spread with pâté de foies gras, and the sauce is poured over.

SWEET POTATOES IMPERIAL

Rings of sweet potatoes and apples are cut two inches in diameter and a quarter of an inch thick and fried a light brown, and mounds about two inches high are made with the alternating slices. These are sprinkled with sugar, put in a shallow baking-dish with maple sugar poured around, and baked in the oven for ten minutes.

SOUFFLÉ GRAND MARNIER AU PÊCHES

The St. Regis chef won the first prize at the Hotel Exposition this year for a dish concocted with Grand Marnier, and this soufflé is one of his triumphs.

A quarter of a pound of butter, a quarter of a pound of flour, an ounce of sugar, and a pinch of salt are mixed together; then mixed with half a pint of boiling milk. This is blended smoothly in a double-boiler and heated, stirring continuously. The pan is removed from the fire; a whole egg, then four yolks of egg are stirred in, one by one, and the finely grated rind of one orange is added. Four egg whites are beaten very stiffly, gradually adding an ounce of granulated sugar, and the two mixtures are combined.

A few lady's-fingers and macaroons are cut in pieces and saturated with Grand Marnier, and a well-buttered soufflé dish is sprinkled around the sides with sugar. A layer of the soufflé mixture is put in the bottom of the dish and covered with a layer of the cake, then another layer of the soufflé mixture, then a layer of the cake, and a final covering of the mixture. The soufflé is cooked in a moderate oven (about 400° Fahrenheit) for twenty minutes. This amount serves six.

At the St. Regis, hot brandied peaches are poured over each serving of the soufflé; then some Grand Marnier, which is set aflame. You can compromise on passing the hot brandied peaches after the soufflé, or serve the soufflé, alone; in which case, be sure to use as much Grand Marnier as the cake mixture will absorb.

When we had this meal at the St. Regis, additional dry sherry was poured into the soup at the table—a pleasant idea to adopt for your own service, either with a decanter on the table or having the butler pouring the additional sherry from its original bottle. A 1929 Château Margaux was served with the guinea-hen, and a Château Yquem accompanied the soufflé, one of the rare bottles of 1921 vintage that the St. Regis treasures in its nobly-stocked cellars.

B. F.

Three of the country's smartest fashion models

SUSANN SHAW
FLORENCE DORNIN
DANA DALE

Chesterfield Girls for March

Smart Girls

YOU CAN'T BUY A BETTER CIGARETTE

When you ask for Chesterfields the dealer will say with a smile ... *They Satisfy.* You will find that Chesterfields smoke cooler, taste better and are definitely milder ... *for Chesterfields have the right combination of the world's best cigarette tobaccos.*

Make your next pack

CHESTERFIELD

Copyright 1940, Liggett & Myers Tobacco Co

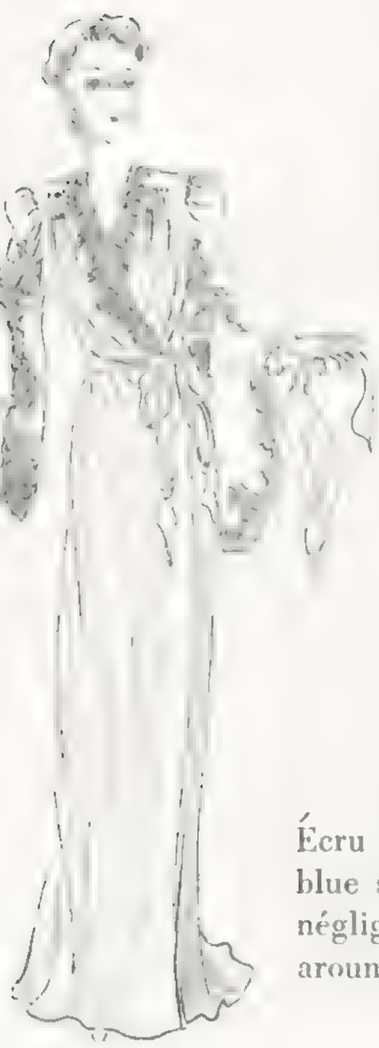
Cartier
Pour Homme
ACCESSORIES BY CARTIER

FOR WOMEN— IN PUBLIC OR PRIVATE

THREE more costumes, like those on pages 92 through 95 for "Women in the Public Eye." These three, in themselves, form an entire spring day's wardrobe...total less than $90! Start by dressing for your private-public in a charming négligé with dramatic sleeves. For your committee meeting, a silk print of pink-and-white dogwood blossoms against black. For dinner—a vibrant hostess gown of giant peppermint stripes. Undeniable proof that your clothes can be every bit as exciting as your daughter's.

The shirred bosom and flattering neck-line make this silk dogwood print enormously becoming. Priced under $30

Red-and-white vertical stripes borrow altitude. Beautifully moulded jersey hostess gown. About $35



Écru lace against heavenly blue sheer crêpe gives this négligé great luxury...for around $25

• All the fashions on this page from Lord and Taylor. For shops in other cities, see page 135.

"If wishes were waistlines—"

Just wishing won't give you that new "torso silhouette"—but a Lily of France WILL—smooth as a spool from ribs to hips!

Lily of France

Once corseted by Lily of France, you will never again betray your figure into lesser loveliness. LILY OF FRANCE and MME. IRENE corseting featured by better stores. $7.50 to $50. Also Step-Ins from $5. to $50.

SUPREME IN FINE CORSETING

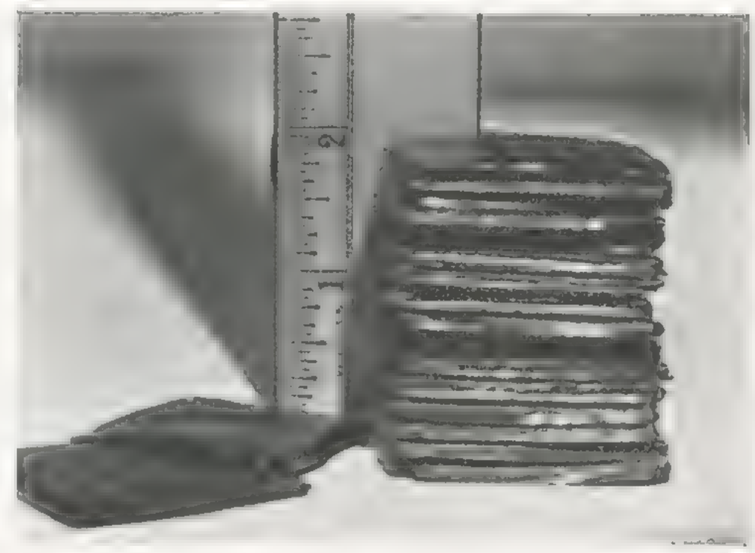
ADD ONE SIMPLE STEP
TO YOUR BEAUTY ROUTINE WITH
Bellin's Wonderstoen
Dry-Method Hair Eraser...Painless...Odorless

For lovely legs gleaming through smart, sheer hose . . . for arms smooth as satin . . . for a gay, young, well-groomed look . . . use the magical rose-tinted disc of WONDERSTOEN that swiftly erases unsightly hairs.++It's safe. It's odorless. It can't burn because it has no acids or irritants. It can't leave a stubble because it doesn't cut the hairs . . . just rubs them off swiftly—painlessly. When they come back . . . a quick once-over with your WONDERSTOEN, and they're gone again in a jiffy!++BELLIN'S WONDERSTOEN isn't new, fastidious women have been using this quick dry-method of erasing hair for more than 30 years. It's the gentlest, pleasantest way to remove hair. And it adds next to nothing to your beauty budget, because a single disc of WONDERSTOEN lasts and lasts for months.

WONDERSTOEN for Arms and Legs $3.00
WONDERSTOEN for the Face $1.25
On sale at drug and department stores.

Bellin's Wonderstoen Co.
1140 BROADWAY, NEW YORK CITY
Write for fascinating booklet "V"

CANDY FOR EASTER GIFTS



Among the newest candies are these Wafer Thin Mints from Schrafft's—of bitter-sweet chocolate and so thin that eight of them stacked together measure only an inch

WITH an eye towards Easter—when a gift of candy is always a pretty gesture—we have been discovering new delicacies in the candy field, and renewing our acquaintance with old favourites. Some of these candies may be friends of long standing. Others are fairly new arrivals—to be found in shops that have opened here since the war, bringing with them the Old-World traditions of candy-making for which Europe is famous.

Among the newcomers in the candy field are the Wafer Thin Mints from Schrafft's, which you see in the photograph above. Other after-dinner sweetmeats are the Norris Della Robbia Mints, in fruit and flower shapes, photographed opposite.

Ranging a little further afield, we came upon Altman and Kuhne, formerly of Vienna, and Confectioners to His Royal Highness the Duke of Windsor, who have opened their "*Confiserie Spéciale*" in the Hotel Gotham. Here, in a setting that will take you back to the gaiety of Rumpelmayer's and pre-war Vienna, you'll find the marzipan fruits that we have photographed. You'll also love their Viennese *petits fours*, which include delicious French creams, orange-peel Florentines, and vanilla *Kipferl*.

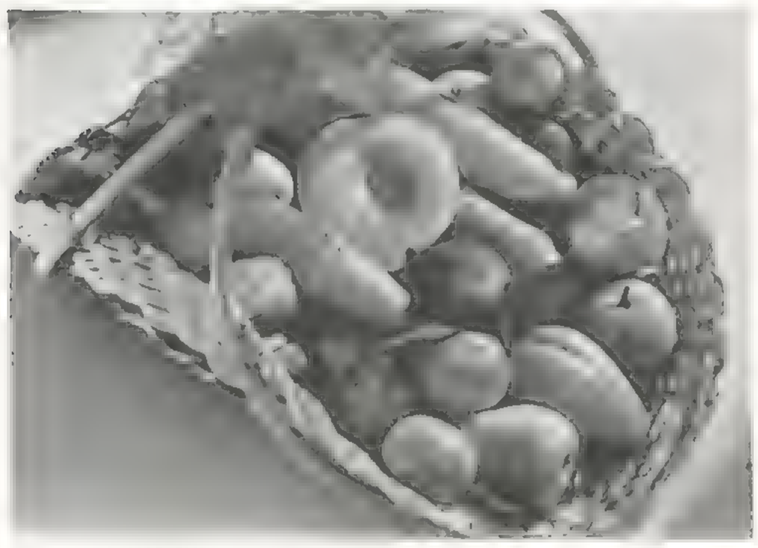
Travelling quickly (in theory) from Vienna to Paris, we discovered a little satin-upholstered candy shop called Rosemary de Paris, run by a young Belgian who has collected recipes from all over Europe and, from them, developed his own. All his candies are made by hand, some in fascinating designs—tiny chocolate clam-shells, English walnuts, and *Escargots de Bourgogne*.

From France to Italy was just a question of blocks to us—done this easy way. At Perugina, we were introduced to all sorts of Italian delicacies. Most charming of all (we thought) was their assortment of "Baci" candy—made of crushed nuts and filbert, chocolate-covered, and just the thing for the lady of your heart, with a message of love inside each piece. You'll see some of their candy on the opposite page.

Travelling nearer home, we found, at the California Shop, candies and fruits to delight the palate of any gourmet. The Yost's Stuffed Fruits here are among the best we have tasted, and we liked especially their brandy dates, which are photographed on the opposite page.

Among our old loves are Alice Marks' famous honey almond crisp and her caramels with almond centres, which were Queen Elizabeth's favourites when she was here. And Whitman's well-known "Sampler"—containing thirty-five different varieties of delicious candy. Don't overlook the famous Blum's candy carried by I. Magnin in California—great, succulent pieces of candy of every variety.

NEW ARRIVALS AND OLD LOVES



You can find the marzipan fruits and vegetables, in the photograph above, at Altman and Kuhne. Made of almond paste, they look so dewy and fresh that it is difficult to believe they're candy and not real

In the top box, chocolates from Rosemary de Paris, some in intricate designs. You can order Perugina's Italian candy in fascinating Old Florentine leather cases, such as the one photographed here

From the California Shop comes this little five-pound keg of brandy dates, complete with spigot. These are delicious served instead of marrons on ice-cream, or by themselves as after-dinner candy

These hand-tinted Della Robbia Mints from Norris come in delicate pastel shades—fresh as a breath of spring, decorative and delicious, and particularly enchanting for spring dinner-tables

VOGUE STUDIOS

No. 3890
Radia Rayon slip trimmed with lace. Sizes 32 to 42. $2.95

Slip Silhouettes

Fluttering feminine ones, with lyric lace touches, to accompany your feminine frocks. Basque-inspired beauties with swing skirts, and camisole-type tops to wear 'neath your suit 'n' blouse. Classic styles of faultless simplicity to underline your tailored togs. All fashioned in petal-soft, non-run fabrics that need no ironing. At better stores.

No. 2514
Dazalon Rayon slip with broad net bands. Sizes 32 to 38. $2.95

No. 3841
Radia Rayon slip with fine picot tucks. Sizes 32 to 42. $2.00

Vanity Fair
SLIPS

VANITY FAIR SILK MILLS • READING, PA.

Inside story of the Easter Parade by

Ruth Stone

HICKORY

"MURAL" by HICKORY

THE intimate "inside story" on this year's Easter Parade gets right down to the foundations of the fashion picture. Those long torso lines and young contours blossoming out on the boulevards won't "just grow" beneath the cleverly designed costumes in the Spring crop. Your high bosom, neat waist, smooth hips and flat front are molded by Hickory Foundations of Loveliness. With reasonable regard for your clothes budget, new figure loveliness can be naturally—and comfortably—yours!

"LURANET" by HICKORY

"MURAL" FOUNDATION styled by Hickory. Waistline gussets on the satin Lastex back panel and the flattery of the all-lace uplift bra distinguish this hip-smoothing power leno Lastex zippered all-in-one. Gusseted satin panel for front flatness and thighline ease. Average and full figures. $10.*

"LURANET" FOUNDATION styled by Hickory. All-in-one with high-cut satin Lastex back panel topped with waistline gussets. Comfortable power net molding of hips. Lined satin boned front-flattening panel. All-lace uplift with stitched under-bra. Zipper. Luxury details. $18.*

"DURANET" HI-LACER GIRDLE styled by Hickory. Front lacing and all-around light boning to tuck in your tummy and lengthen your torso. Firm hip-control and panelled front and back smoothness comfortably combined. 8" zipper. $7.50.*

"DURANET" HI-LACER by HICKORY

If your favorite corsetiere hasn't exactly the Hickory model you desire, write me for where-to-buy-it information. Ruth Stone, Fashionist, 1150 W. Congress St., Chicago. A. STEIN & COMPANY, Chicago, New York, Los Angeles, Buenos Aires, Toronto. Associate Manufacturer —Dowd Corset Co., Pty., Ltd., Melbourne, Australia.

**Prices slightly higher on Pacific Coast and in Canada*

THESE LITTLE SHOES

TO qualify as Complete, a shoe wardrobe these days has to include plenty of shoes for indoors. Scuffs to go with your shower-robe. Mules to go with your négligés. Slippers to accompany hostess pyjamas. Sandals to fit in with your best, dressed-up, dinner-at-home costumes.

On these pages, at-home shoes in all categories—destined to augment your shoe wardrobe, complement your hostess costumes, make your feet pretty around the house.

GOLD KID FLOWERS applied on silver kid for a pair of dainty mules to go with a spring négligé. Saks-Fifth Avenue has these

CHILDISH SLIPPERS, like dancing-school pumps—these wine-coloured kidskin ones with flat bows and low heels. By Daniel Green

PINK TERRY-CLOTH for a pair of mules you'll wear with your bathrobe now; to the beach when summer comes. By Daniel Green

SCAFFOLD WEDGE HEELS for dinner-at-home sandals—white silk satin trimmed with gold kid. These are to be found at Macy's

PNEUMATIC SOLES and egg-shaped heels on these DeBusschère slippers of silver kid and brocade. From Henri Bendel

STAY AT HOME

RIBBONS of blue rayon satin winding your foot, for a heelless, soft-soled at-home slipper. From Altman; Marshall Field

BLACK PATENT LEATHER for sandals on a low wedge heel. Nice for spring indoors; summer out-of-doors. Joyce shoe at Best

HIGH IN FRONT and low in back—these new Indian-striped homespun slippers. Perfect with slacks. Joyce shoe; Bonwit Teller

CANTILEVER HEELS, platform soles, for these red suède dinner-sandals. J. Mackey shoe at Bonwit Teller; Neiman-Marcus

RED-AND-WHITE STRIPES on canvas for these casual slip-on scuffs, to go with bathrobe or beach robe. Joyce shoe; Best

A HIGH WEDGE elevates these black silk crêpe and gold kid sandals, nice with a black hostess dress. J. Mackey shoe; Bonwit Teller

VOGUE STUDIOS

Spring

ARRIVES ON THE DOT!

in Enka Rayon

L'AIGLON'S SPRING SONGS

Make haste to snare a little sunshine for your wardrobe with a gay print dress you'll live in for months to come. Be sure it carries the Enka Rayon Fashion Approved Tag—your assurance of approved fashion and verified quality.

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion.

Left: Vari-colored coin dots on a dress as merry as a calliope. *Right:* Big patch pockets swing from the waistline of a shadowdot frock. Each $6.95 at the L'Aiglon store in your city.

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But we don't ask you to take our word for it—your nearest Counselor will be glad to call, let you try any or all of these fragrant Colognes without obligation. Create the feeling of Spring around you by wearing your favorite floral scent now. Get in touch with your Counselor today, or check your selection of fragrance on the coupon below, sending 10c to help cover cost of mailing, and we will send you a cunning purse flask of Cologne.

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NEW SPRING CHANGES

You have a little black dress—

So you might make it the basis for that So Good red-and-black costume. Add, for instance, the bag and belt in the first group above. The soft, chunky bag, by Josef, is of black silk faille (Saks-Fifth Avenue). The belt is of red kidskin (Bonwit Teller).

For a change, you could shift to accessories that blend subtly—as the cloudy brown ones in the second group do. The suède bag fastens with a gold-metal scroll. The suède glove is hand-sewn in black (bag and gloves from Jay-Thorpe).

You have your travel tweeds—

And here's a shoulder-strap bag to go along—at the left, above. It's of camel-coloured calfskin, with a new snap closing. By Bienen-Davis. At Best; Neiman-Marcus. Those short doeskin gloves are chamois-coloured and stitched in black. Macy's has them.

If you want to take a brighter way, carry the clear red bag at the right. It's made by Lewis, of alligator-calf (Saks-Fifth Avenue). The glove is a versatile one for other costumes, as well—white washable doeskin, black-stitched. A Fownes glove.

FOR NEW SPRING CLOTHES

You wear navy-blue night and day—

To your soft little navy-blue suit for day, you could add Lewis' black patent leather bag, extra-flexible, as you see in the first group (Saks-Fifth Avenue). The stubby gloves are white doeskin, with notched seams. Daniel Hays gloves, at Blackton Shops.

It may be a dress for dinner—navy-blue seems especially right this spring. With it, you could carry Koret's navy-blue rayon jersey bag. And classic long gloves—eight-button length—of non-classic fabric and colour: Cinnabar-red rayon jersey (both from I. Miller).

You have a tailored grey suit—

Then you can try a mixture of red and blue with it. As: the blue felt belt, with a pouch-bag, at the left above (at Best). And a necklace of military brass buttons, strung on red and blue cord that's knotted at the back. This is at Bonwit Teller.

Or try splashing the grey suit with red alone. There's that huge, red felt carnation for lapel or blouse-collar (Bonwit Teller). For a companion-piece—Criterion's red patent leather belt, dangling pocket-bags—great convenience for change, handkerchief (at Stern's).

These shimmering night-timers give you that lovely dress-up feeling that every girl wants. Delicate as starlight but, oh, so sensible. You can tub all Carter rayons *endlessly*—and you don't have to press them. They're the answer to a career girl's prayer for no-fuss lingerie and wonderful "companions en cruise." Be sure to ask your favorite store to show you Carter's new panties, slips, bed jackets, pajamas and gowns so you can plan a really smart wardrobe—priced to suit *your* purse. In gay and subtle colors . . . from 50¢ to $5.00.

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above N34 High Empire Line Gown. White Hamburg lace daintily beaded with ribbon matching the gown. Run-proof Twinkle-glo fabric. Sizes 32-38. Pink Shell and Robin Egg Blue. $3.00.

above J222 Elbow-sleeve Jacket. Feminine and flattering. For your leisure hours in bed or boudoir. Small, medium, large. Angela Blue, Pink Shell and Robin Egg Blue. $1.50.

left K54/15 Shrewdly tailored pajama of luxurious Trumps fabric. Wear jacket loose or tucked into trousers. Sizes 32-40. Apricot, Magenta, Pink Shell and Turquoise. $2.50.

right N3 Young puff-sleeve gown with deftly gathered bib set in at bodice. Trumps fabric. Sizes 32-42. Angela Blue, Aquatint, Magenta, Orchid, Apricot and Pink Shell. $2.25.

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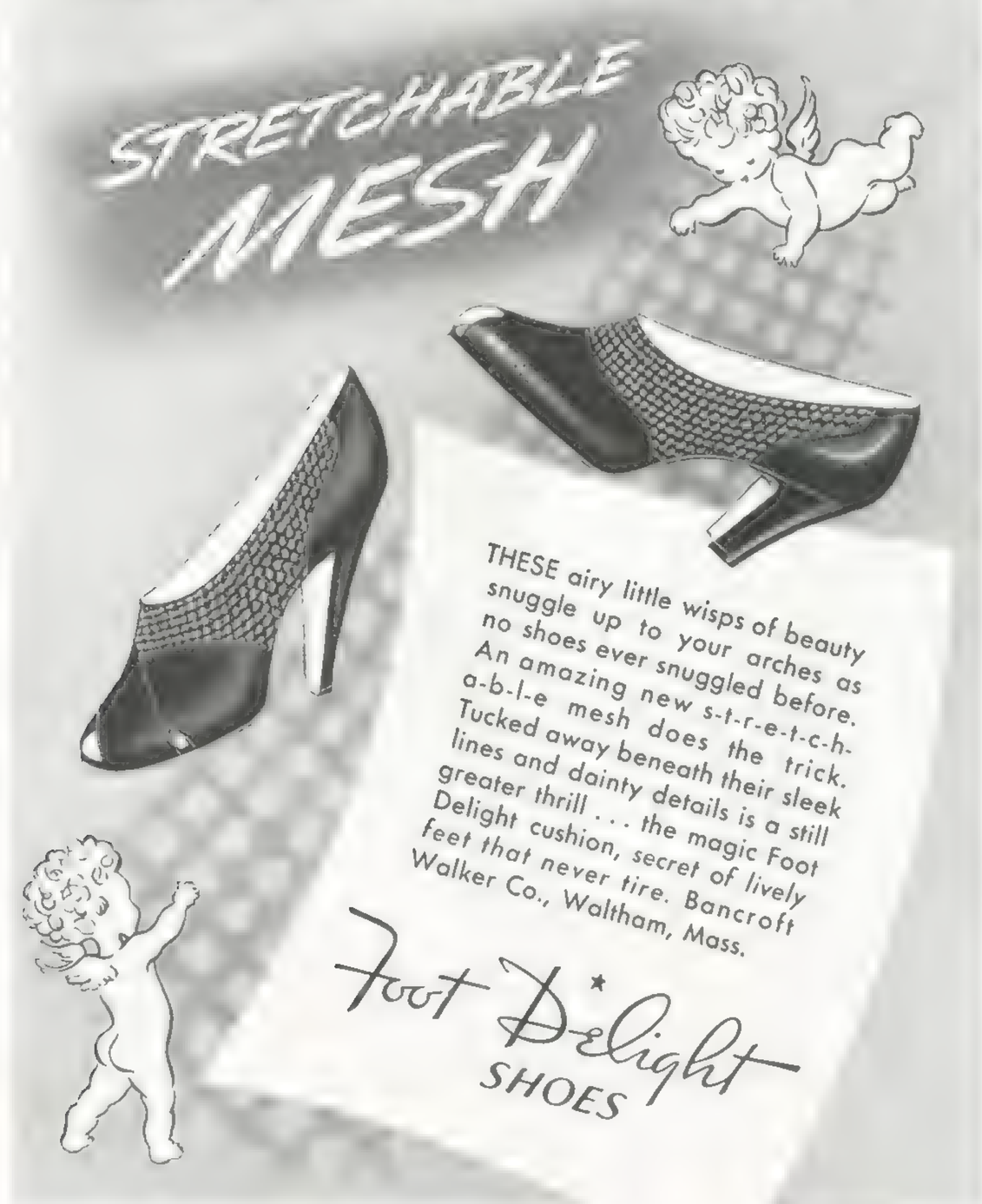


SCHIAPARELLI WARDROBE

MADEMOISELLE Eve Curie, daughter of the famous scientists, Madame Marie and Monsieur Pierre Curie, and a brilliant writer in her own name, is now in America on a far-flung lecture tour. She brought an entire Schiaparelli wardrobe, created especially for her. Dark and slender, Mademoiselle Curie does complete justice to the sleek, slim Schiaparelli designs.

Simplicity is her byword. Tailored suits, beautifully cut black day dresses, slim dinner costumes—these make up the greater part of her wardrobe. Nothing that won't pack. Nothing that will take up space. Nothing that can't stand being closed in a suitcase, and taken out, and packed again, ad infinitum.

Mademoiselle Curie has an affection for pill-box hats—simplicity again—and has half-a-dozen Suzys all alike except for colour. She found one she liked and had it repeated.

When she can, Mademoiselle Curie likes to travel in suits—often she has to rush from train to lecture platform. She wears suits when she's speaking at informal luncheons; simple black crêpe dresses at more formal luncheons or afternoon engagements; and sometimes at night, a covered-up crêpe dinner-dress.

Schiaparelli also made for Mademoiselle Curie a purply-blue oiled silk coat, lined with lambskin for snowy or rainy weather. And a superbly tailored jacket-and-slacks costume of shadow-checked blue wool, originally intended for air raids, which Mademoiselle Curie wears in her train compartment—the only place, she says, where she can rest.

BOLSTER SHIRRINGS blouse the skirt of this blue crêpe dress Schiaparelli made for Mlle. Curie.

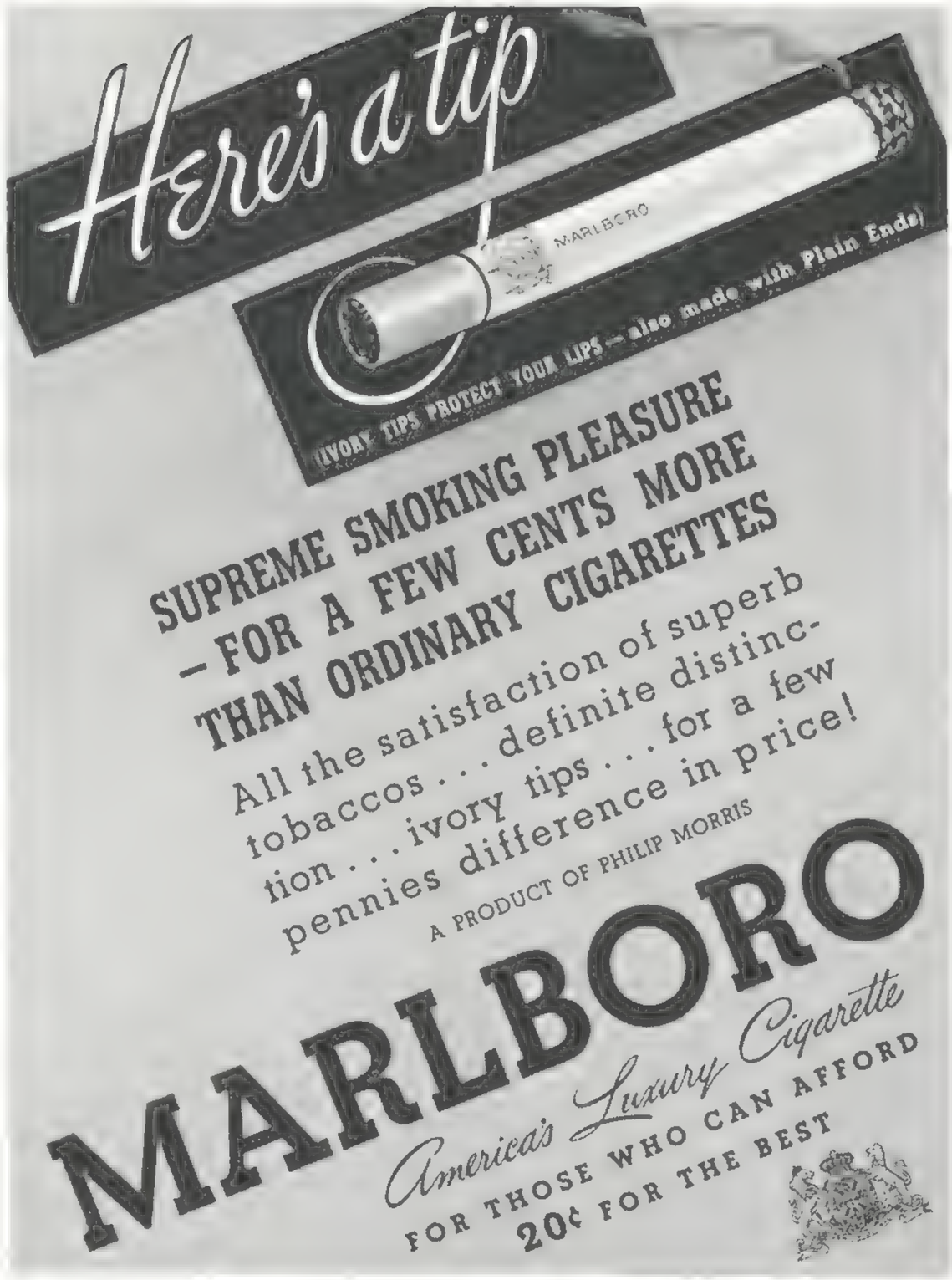
SLEEK LINES characterize this grey plaid wool Schiaparelli suit, worn with a red blouse

FOR MLLE. EVE CURIE

SASH DRAPERY on a "grand soir" evening dress of blue faille, by Schiaparelli. Two sashes start at the neck-line and twist over into loosely looped back fullness, behind the slimmest of skirts

LONG-LINE SUIT in navy-blue, with a tight-buttoned jacket over a slim evening dress. Schiaparelli designed it for Mlle. Curie, who wears it often for her lectures in the evening

BACK DRAPERY on a slender blue crêpe evening dress designed by Schiaparelli. Mlle. Curie chose it for its simplicity; the covered-up look which puts her at ease when she's facing an audience



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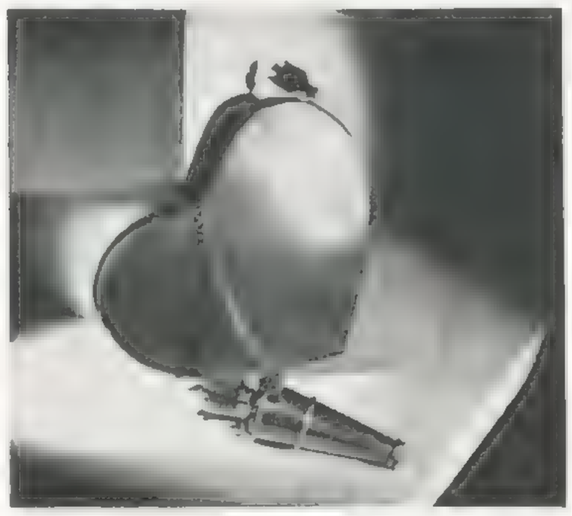
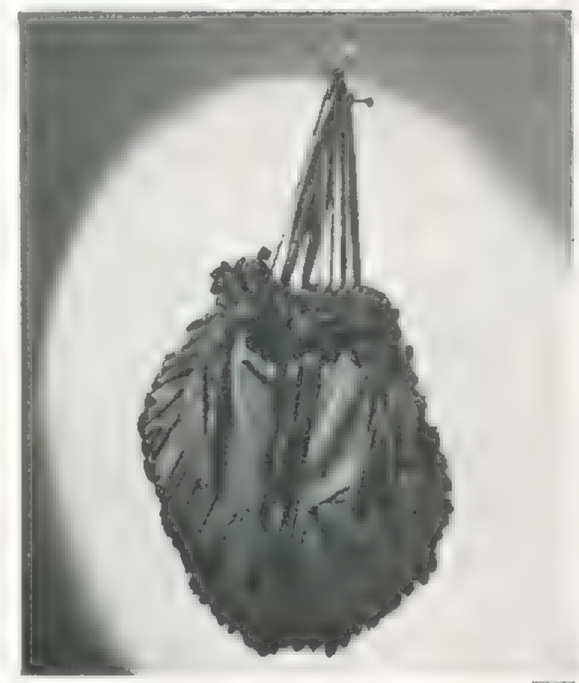


A HEART IN YOUR HAND—Schiaparelli's bag of dark red horsehair. Chained to it is a gold quiver for a lipstick

BLACK-TRIMMED RED LEATHER for Paquin's large handbag designed by Schnerb. It is lined in red-piped black moire

AN EIGHT-SHAPED FRAME encrusted with ruby stones, on a bag of narrow, plaited navy-blue grosgrain ribbon. Suviane

SUPPLE BROWN ANTELOPE—shirred top and bottom, with gold metal decorations on its antelope handle. Suviane

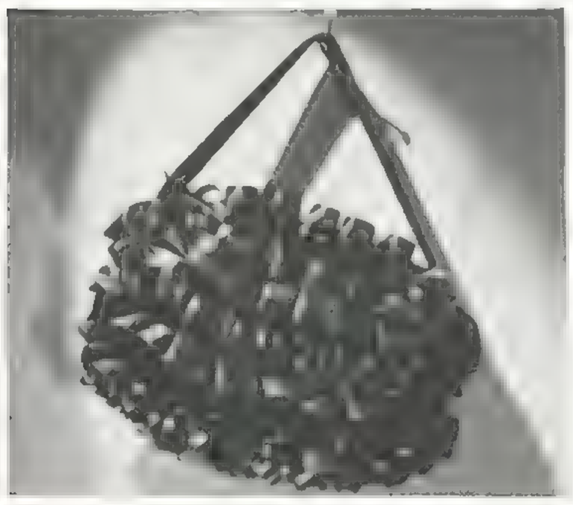


TAFFETA FLOUNCES on an old-fashioned bag made by Schnerb for Balenciaga. Trimmed with flowers and ribbon

BAGS OF INGENUITY

DRAPED LIKE A TURBAN—Paquin's tricoloured satin bag, designed by Schnerb, has a twisted handle of red, white, and blue

EMBROIDERED WHITE SATIN for a dainty bag adorned with cornflowers; plaited handles in blue and white. Schnerb



A MUFF BAG of black satin entirely covered with ruches of black satin ribbon, with a gold slide closing. From Suviane

PLEATS AND BOWS of suède on Paquin's large hand-bag of chocolate-brown suède. Designed by Schnerb

A DRAW-STRING on a reticule made by Schnerb for Balenciaga. Of black satin, covered with cyclamen and black fringes

Elizabeth Hawes goes Mexican with "CHICA" by

Brewster

If you loved her fashions . . . thrilled at her books and short stories, you'll adore Elizabeth Hawes' hats. "Chica" is a grand example... different, dashing, and anchored with a bandit-bandeau that gives it the stay-put comfort on which Hawes insists. And, it's produced with the exquisite detail and superb quality for which Brewster is famous!

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Ultra-modern, outstandingly stylish . . . this luggage is a possession you can be proud of . . . a travel accessory certain to reflect your good taste.

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VOGUE COVERS THE TOWN

Confucius say, "Man who stays in Rockefeller Center one day has been 'round world twice," but even that wise sage would have been silenced in the face of the statistics of this huge bee-hive.

For instance, on rainy days 60,000 people eat luncheon in one or the other of the twenty-seven restaurants that are part of Rockefeller Center. On sunny days, a few of the inhabitants wander elsewhere for lunch, but rain or sun Rockefeller Center restaurants serve about 360,000 meals a week. The restaurants and prices vary from quick lunches to the more elaborate menus of the Mayan Room or the Louis XIV. But from milk bar to Rainbow Room, the food seems generally excellent. Here are high-lights:

The Mayan Room

This room is a perfect setting for that important business luncheon that begins with oysters on the half-shell and includes a menu of fine, foreign-flavoured cooking. The curry is spiced with a flourish, and there is a menu method of a special national dish for each day, which whets the appetite at sight. The bar serves a good Daiquiri cocktail—and that's no slight praise—as well as fine wines. The Mayan Room is at 16 W. 51st St.

Louis XIV. Restaurant

This restaurant has long been a favourite with those restaurant-goers who favour French cuisine. The chef, Pierre Mary, delights in concocting new versions of the dishes that made him famous at the Colony and the Ritz. In the pastry department, Monsieur Kemp, when he is not exclaiming ecstatically over a wedding-cake that he has decorated himself, turns his hand at some of the special candies which he once made for Louis Sherry. The wine steward, in a black alpaca coat, green felt apron, has the key to a wine-cellar well known to gourmets.

The huge windows of the formal room reflect with equal grace the gardens of Rockefeller Center or the myriad lights of the spires that rise sky-high above it. It is a recurring joy to have luncheon or dinner here ...and the service of Louis XIV. is (do we have a word for it?) par excellence. It is at 15 W. 49th St.

The Plaza Room and the Old New York Room

These two rooms, one above the other, could be an autograph-hunter's paradise, for, in these rooms, the radio stars often come for luncheon and dinner. The Plaza Room is a business-like restaurant with no furbelows to distract the gagsters from the melancholy necessity of thinking up side-splitting lines. The food is matter of fact, but serves to alleviate the effort that humour puts upon the greatest humorists of America. There is nothing funny about corned-beef and cabbage, but, if it is as good as one finds it here, there might be a line in it.

Down-stairs, the Old New York Room seemed to us one of the most charming-to-look-at restaurants that we have come upon for many a day. The walls are decorated with blown-up pictures of Old New York that are so splendid in line and detail that they produce nostalgia in the heart of those confirmed New Yorkers who came to the Big City only a year ago —and as for the native New Yorker, it is more than likely he will neglect his luncheon or dinner to exclaim over the scenes he remembered from childhood. It is a room your cousin from the country will find simply too charming and your city self will secretly revel in. They are in the R. C. A. Building.

The Restaurant Français and the English Grill

These two rooms, at Rockefeller lower Plaza, newly decorated and opened this winter, are not for those who would eat and run, as they open on the Prometheus Pond Skating-Rink and one is apt to find one's fork doing a figure-eight as it conveys tidbits to one's mouth. The Restaurant Français, as the name indicates, has a menu that is pretty consistently what you would find on the pre-war *Normandie*, and the walls are decorated with Monsieur Thurber's happy dogs, unhappy mortals.

The English Grill is simpler in background than the Café Français, but has the same excellent view of the girls in bright skating-costumes and little boys being propelled over the ice by uniformed attendants. It is an ideal spot to bring Junior on his day-home-from-school for luncheon, and bound to overjoy him are the Steig murals of the most laugh-provoking children extant—Small Fry.

• And besides these restaurants, there are the News Center Restaurant, the Oyster Bar, the Gateway Restaurant, and the innumerable milk bars, tea-rooms, and soda-fountains. All of these have groups of lunch patrons who come so often that they give the appearance of club-rooms. Incidentally, the Plaza Room is open after the theatre for supper. Topping it all, we have:

The Rainbow rooms

Studying constellations from the windows of the Rainbow Room, at 30 Rockefeller Plaza, and finding stars glittering with equal brilliance at the tables in either the Rainbow Room or the Rainbow Grill is the happy experience of those who dine in these well-known restaurants.

In the Rainbow Room, dining is a formal affair. The show consists of George Tapps tapping like mad, and Bob Meller with his "Reggie"... one of the finest ventriloquists we've heard...and Una Wyte and Dolores Anderson, delectable, delicious, and de-lovely. Eddie Le Baron and his orchestra bring the diners to their feet, and, to add a rhumba to the evening's

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VOGUE COVERS THE TOWN

gaiety, there is Maurice King's rhumba orchestra.

The Rainbow Grill is informal and a great favourite with college lads and lassies. Most successful audience-participation show in town is their champagne dance contest. It is held every night and provides a riot of excitement. Marlynn and Michael, professional dancers, often take a partner from the audience just to help the fun along.

WQXR

The miracle of radio is never more poignant than in the WQXR Great Singer Series, which is presented by Stephen Fassett every Thursday evening at nine o'clock. Then it is that the voices of the great singers of the past are brought to listeners, either to stir remembrance of glorious musical moments or to give to those who have never heard them the rare joy of hearing voices that seemed lost forever.

Reincarnated through recordings, it is possible to hear Marcella Sembrich, Sophie Braslau, Fernando di Lucia, Adelina Patti, Luiza Tetrazzini, Enrico Caruso, Feodor Chaliapin, and many others. Sometimes it is possible to have artists appear in person to review their careers. Geraldine Farrar, Queena Mario, Frieda Hempel have commented on their own music.

Other WQXR programs that have received enthusiastic approval from music-lovers are Lisa Sergio's "Musical Biographies" on Monday evenings at ten; Irving Deakin's "Music and Ballet" program on Thursday evenings at ten; and "Music of the Immortals" Wednesday and Friday evenings from 7:30 to 8 o'clock.

Note of interest to record-collectors is the fact that the recordings (which, incidentally, come over the air perfect in tone) date back to approximately 1900. One was as early as 1896.

A world in bloom

Once again enchantment transforms the Grand Central Palace into a world of flowers, as the International Flower Show returns with its fragrance and beauty to delight the hearts and eyes of thousands. This year, there will be special emphasis on roses—beloved of poets and princes and paupers alike.

Another feature this season is a campaign which might be called "Have a Little Orchid in Your Home." Hitherto associated in the public mind with large-scale greenhouses, professional gardeners, and far-away tropical jungles, these exotic blooms are daily becoming more accessible to the amateur flower-grower. For he has discovered that orchids are comparatively easy to raise, that many very beautiful varieties are not prohibitively priced, and that they have a satisfying habit of blooming for weeks on end with practically no outside assistance. So that soon, with this democratizing process, the phrase "as exotic as an orchid" will disappear from our advertising copy, but a lot of people will be enjoying themselves with their own home-grown orchids.

There are seventeen private entries for the large garden class—among them those of Mrs. Payne Whitney (who also has a smaller entry on the third floor), Mrs. Marshall Field, and Mrs. William Ziegler, junior. Miss M. L. Constable and S. Z. Mitchell have acacia gardens on either side of the main entrance, and if there is anything lovelier than an acacia garden, it must be two. Burpee's offer their new sweet pea—named for Helen Hayes, herself an enthusiastic gardener; Peter Henderson, their new alyssum, Violet Queen, with as many as two hundred blooms on a single plant, the new hollyhock, Indian Spring, and Snowstorm, a new pure white petunia.

The exposition, which will be held from March 11 to 16, is conducted by the Horticultural Society of New York and the New York Florists' Club, with the cooperation of the Garden Club of America, Federated Garden Clubs of New York State, and the Garden Club of New Jersey.

The conquering army of kindness

Seventy-five years ago, a man went into the squalor and misery of London's East End to succour and to save the poor. His name was William Booth, and he called his first little group of followers and coworkers the Salvation Army. Fifteen years after that first excursion into the London slums, the first contingent of the Army arrived in New York. They were unceremoniously dispersed by the police.

From such lowly beginnings, misunderstood, persecuted, and ridiculed, Booth's "Apostles to the Poor" grew to be the vast organization we know the Salvation Army to be to-day. Wherever there is distress or catastrophe—in flood or famine or on the bloody fields of war—the Army appears with healing for broken hearts and bodies.

Unflaggingly, they have poured salvation and clean living, hot soup and clean clothing upon the distressed of the earth. In refugee camps in China, in front-line trenches in every war for the last half-century, in the darkest slums of the world's great cities, this victorious Army has marched with its creed of kindness.

This year, celebrating its Diamond Jubilee and the sixtieth anniversary of its foundation in America, the Salvation Army can look with pride upon its accomplishments in three-quarters of a century. The records of its achievements are vast.

To celebrate the Jubilee, a *thé dansant* and fashion pageant will be held at the St. Regis on March 28, under the auspices of Mrs. Goodhue Livingston and Mrs. Herbert L. Shipman. The proceeds will augment the contributions to a $375,000 fund for the Salvation Army's charities in New York City this year. The Army's 1940 budget for New York alone is $1,500,000, but, because so many of its activities are self-supporting, it is only asking for $375,000 in contributions. (Continued on page 136)

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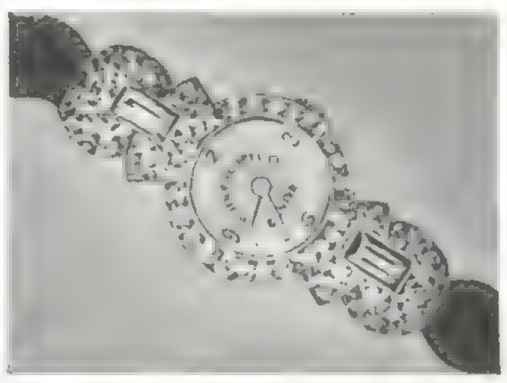

This platinum wrist watch set with full-cut round and baguette diamonds is as dainty and distinctive in design as it is accurate in timekeeping. It lends a touch of perfection to a smart evening ensemble.

This is one of a famous line of smart watches fashioned in Geneva by Patek, Philippe & Co., recognized the world over for quality, style and extreme accuracy. For sale at leading jewelers throughout the world.

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PARIS PRESENTS: SPRING COLLECTIONS

(Continued from page 45) Probably because life's graces are threatened, there's an instinct to take greater pains to preserve them. Perhaps that's why there's so much grace in the new clothes. They have charm and competence. They are personal and feminine. They're a pleasure for a man-on-leave, or any man, to look at.

Your silhouette will be narrower. Inches are apt to be whittled from the width of your skirt. There are still some very wide ones, but last year's enthusiasm for exaggeratedly swinging skirts is subsiding. Not that you'll walk uncomfortably. Many a skirt only *seems* slim. Patou and Molyneux tuck a pleat or a little fullness in back and step around a woman's inhibition to tight skirts. The narrowest skirts in Paris are Schiaparelli's, and hers are practically pencils for day. So narrow are they that many have "Lastex" tops, and you step into them. For evening—see her new silhouette for yourself on page 44. There are fewer Scarlett O'Haras now in Paris at night...though nothing will perhaps ever replace glamorous bouffants in the hearts of the young.

Your silhouette may be bloused. Of course, your waist still stays small—, a small waist looks smaller beneath a blouse, and hips look positively whittled. Your suits, jacket or coat, may be bloused. And your dress may look like a separate blouse and skirt. Piguet likes to do that. Even your evening skirt may be bloused up in swags around the knees. Two of Maggy Rouff's superb examples of blouses are on page 62.

Your hat. Paris loves white hats. Paris loves pale hats. That pale pink Suzy on page 49 has captivated the town. Little wreaths of pleated tulle are worn way forward. Little chip straw bonnets worn way back. We call them the Fore and Aft hats. One of Reboux's newest shapes is a stiff pill-box that is softened with some kind of nonsense in the back. Sailors and turbans are ubiquitous. And veils still froth about.

For dinner, Schiaparelli makes skull-caps of jet, with loops of tulle or ostrich fronds that finger the air. Tulle gloves with them. For the back of the head, Molyneux winds turbans of tulle like a spun-sugar dessert. Paquin shrouds a head in a white lace mantilla, and Balenciaga tops clouds of tulle with big, black paillette spheres.

Your suit. Chances are the jacket will be fairly long. You might fasten it with Schiaparelli's long gold chain that ends in a pencil. You might button it with big jet buttons (page 46). Let it be navy-blue, if you like, perhaps Creed's navy-blue with white buttons. It might be Lelong's bright blue jacket and grey-and-blue striped skirt. And here are two other nice contrasts: Lelong's tobacco jersey jacket and grey flannel skirt; Bruyère's tomato-red jacket and grey skirt. Paris seems to be shying away from black—but there are hordes of greys and beiges and much red, white, and blue.

Your coat. Light top-coats over dark dresses are making a return performance. Consider Balenciaga's pale biscuit wool coat over a black dress. Or Dormoy's loose coat of light grey rough tweed over a darker grey jersey dress. A bloused bodice is a new trick on Molyneux's navy-blue coat with a line of white piqué like a white curb down the straight-away of the front. You'll be glad to know that those endearing, loose, swinging jackets are again in Molyneux's Collection.

Your neck-piece. Around the neck of your jacket or coat, twist or tie, as you would a favourite silk scarf, one of the new neck-pieces shown on pages 63 and 64—a long rope of kolinsky, made by Bruyère—a big bow of silver fox on the shoulder, as Schiaparelli suggests. Bruyère flips ermine into an Ascot, makes a necktie of martens with five tails over the chest, like the beard of the prophet.

Your prints. Not in ages has there been such inventiveness in printed clothes. The prints themselves are charmers—small, neat designs, dots, apples, penguins, planes, names. The dresses are dressmaking accomplishments. You might have Molyneux's bloused-back coat and dress—the two cut identically alike—of a black-and-white print. (Page 71.) You might have Marcelle Dormoy's two-piece dress with red and white apples on an apple-green background. You might have Alix's dotted cerise tie-silk jacket worn with a black skirt.

And from two new young houses, both offsprings of Vionnet, are several enchanting models. For Vionnet has closed the doors of her famous house on the Avenue Montaigne and has retired to the country to work in her beautiful garden. From Mad Carpentier, trained in the Vionnet tradition—, a beige-and-white dotted surah dress with a sleight-of-hand scarf—page 70. And from Marcelle Chaumont, little dresses in which you can recognize some of the master Vionnet's guidance. For instance, a soft blue-and-white checked surah with an intricately cut bias bodice and a skirt that hangs from a pointed hip-yoke. These pointed hip-yokes are worth watching—remember we showed two pages of them in March 1 Vogue.

Your day fillips. You might carry Lelong's hobo bag hanging on a covered walking-stick. You might wear Schiaparelli's hand-knitted linen stockings—in sleeping-blue, pirate-red, or white—and Mary Jane patent leather slippers. She shows them with town, sports, and beach clothes. You might carry her red leather heart bag and a quiver of arrows that conceals a lipstick. You might wrap around your shoulders Maggy Rouff's little shawl with silk fringe. Many of these are shown on pages 63 and 64. And you most certainly will want White Touches somewhere—an angelic lingerie blouse, a piqué turban or sailor, spanking white gloves, a touch of lingerie on a hat.

Your dinner-clothes. The couturiers had in mind two kinds of women when they made evening clothes. Women of war-time Paris or London. And women in America, or elsewhere, who still dress for a normally gay life. Thinking of the subdued night-life of Paris, Schiaparelli made evening dresses with convertible bodices. For instance, a black crêpe dress with a guimpe of (Continued on page 136)

HAVE A *sparkling* PERSONALITY

When you're tired and nervous you *can't* sparkle. Refresh yourself with massage. Let Vitalator impart to your fingertips the technique of Swedish massage, vibrations that stimulate the blood, tone up the complexion, soothe the nerves.

THE HEALTH WAY TO GOOD LOOKS

Relieve backache, muscular aches and tired feet, attack fat and flabby tissues, loosen colds, tone up gums. You can *depend* on Vitalator to help you in all these ways, and more. Like the men, you'll find it the easy, thorough way to massage the scalp. Get a demonstration and *see!*

In drug and cosmetic departments of stores everywhere
or write to
The A. C. Gilbert Co., New Haven, Conn.
Makers of quality electrical appliances

GILBERT *Vitalator*
Chrome finish $8.95
Maroon plastic $9.95

FOR FIGURES THAT GO PLACES

REAL-FORM *"Girdles of Grace"*

If you think all girdles are alike...try "Real Form" Knitted of Lastex and Bemberg rayon and fashioned to fit, it combines the comfort, freedom and beauty of porous web fabric and figure restraining control. Softly boned front satin panel, mallanese crotch—it won't twist or "hike-up" and is *guaranteed non-run.* At all leading stores.

GIRDLES PANTIES in Tea Rose and White Sizes 26 to 38

REAL-FORM GIRDLE CO., 358-5th Ave., New York

CLOTHES FOR WOMEN IN THE PUBLIC EYE

THE FOLLOWING IS A LIST OF SHOPS THROUGHOUT THE COUNTRY WHERE YOU MAY FIND THE CLOTHES FROM THE GRAND DUCHESS MARIE'S COLLECTION, SHOWN ON PAGES 92–95. FROM THIS GROUP, YOU CAN CHOOSE A COMPLETE SPRING WARDROBE—AND THE PRICES ARE PLEASANTLY, SURPRISINGLY UNEXAGGERATED.

BALTIMORE, MARYLAND	HUTZLER BROTHERS CO.
BOSTON, MASSACHUSETTS	CHANDLER & CO.
BUFFALO, NEW YORK	FLINT & KENT
CHICAGO, ILLINOIS	CARSON PIRIE SCOTT & CO.
CLEVELAND, OHIO	THE HIGBEE COMPANY
DETROIT, MICHIGAN	HIMELHOCH BROTHERS & CO.
HARTFORD, CONNECTICUT	G. FOX & CO., INC.
LOS ANGELES, CALIFORNIA	J. W. ROBINSON CO.
MILWAUKEE, WISCONSIN	T. A. CHAPMAN CO.
PHILADELPHIA, PENNSYLVANIA	THE BLUM STORE
ROCHESTER, NEW YORK	SIBLEY, LINDSAY & CURR CO.
ST. LOUIS, MISSOURI	SCRUGGS-VANDERVOORT-BARNEY, INC.
TOLEDO, OHIO	THE LAMSON BROTHERS CO.
WASHINGTON, D. C.	FRANK R. JELLEFF, INC.
WICHITA, KANSAS	THE GEO. INNES COMPANY

DESIGNS FOR DRESSMAKING

8658 315 S-4210 8661 S-4211

These are back views of the Vogue Designs for Dressmaking, shown in more detail on page 108. Designed for sizes: S-4210, in 12 to 18, 30 to 36. 8658, "Easy-to-Make," and 8661, in 12 to 20, 30 to 40. S-4211, in 12 to 20, 30 to 38. Couturier Design No. 315, in 12 to 20, 30 to 44

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 136.

EXCLUSIVE AT

New York City	Arnold Constable & Co.
Albany, N. Y.	John G. Meyers Co.
Cedar Rapids, Iowa	Armstrong Clothing Co.
Charleston, S. Car.	Kerrison's
Chattanooga, Tenn.	Lovemans
Cleveland, O.	The Stearn Co.
Grand Rapids, Mich.	Wurzburg's
Johnstown, Pa.	Penn Traffic Co.
Lancaster, Pa.	Hager & Bro.
Oak Park, Ill.	The Fair
Omaha, Nebr.	Carman's
Peoria, Ill.	P. A. Bergner Co.
Poughkeepsie, N. Y.	Luckey, Platt & Co.
Reading, Pa.	C. K. Whitner Co.
Schenectady, N. Y.	H. S. Barney Co.
Sioux Falls, S. Dak.	Fantle Bros.
St. Louis, Mo.	Boyd-Richardson Co.
Utica, N. Y.	J. B. Wells & Son Co.
Worcester, Mass.	C. T. Sherer Co.

and other fine stores throughout the country, or write to FENWICK, 9 East 37th Street, New York City

VOGUE COVERS THE TOWN

(Continued from page 133)

The Charleston Gardens

One of the unique sights of the American continent is the Charleston Gardens. No less unique is the sight of the thousands of visitors who come each year to spend a few hours or many days in that fragrant atmosphere. By bus, by rail, by boat (this year, the Swedish-American Line's *Kungsholm* makes a cruise which includes a visit to the Southern gardens); by car, they come from all over the United States—pilgrims to a Mecca of beauty.

They can go home again and remember gliding over the black, flower-bordered lakes of Cypress Gardens—the weird cypress-trees bending over the quiet water and casting changing shadows on the placid faces of the Negro boatmen. They can remember the strident colours, the incredible glory of the azaleas in Magnolia Gardens; the rare charm of Middletown Place with its eighteenth-century formality and the wide sweep of its lawns between the massed profusion of flowers.

All these and many more they can remember, but, above all, they can go home with a memory of quiet and peace and loveliness; with the knowledge that this troubled earth can produce other things besides tribulations and discord. They go back and remember that they have truly read "the records of a dream."

"FLANEUR"

SPRING COLLECTIONS

(Continued from page 134) sleeping-blue satin studded with jet. In the wink of an eye, the guimpe comes off and leaves you with a low décolletage. But Paris won't be the only city that sees it. It is perfect for New York, too.

Most of the dinner-suits or dresses lean to narrow lines. If they're not actually narrow, they give the illusion of slenderness by falling fluently. Sometimes, Paquin puts flesh chiffon yokes or bodices on black lace dresses. Often, bright boleros or jackets top dark dresses. And, everywhere, jet lifts with its restrained shimmer the unrelieved sobriety of dark suits. Jet beads shimmer on collars, boleros, bandings, bags, and hats.

Your evening clothes. For the first time in years, you'll see no references to other periods. You won't be Greek or gipsy or Empire or Infanta... you'll be yourself. You can wear the stiff, proud satins of Balenciaga—the loveliest are in two colours, as those on page 55. You can wear tulles, ethereal pink ones or seductive black ones, such as Lanvin's black tulle with a faille bodice, or Worth's black tulle banded in white lace. You can wear jersey—Alix's classic white draped jerseys or Lelong's pale absinthe-green one—so pale it is nearly white. You can wear lace—one of Balenciaga's; Paquin's sophisticated black and white lace combinations, as on pages 50 and 51. You can wear chiffon—dreamy and drifting. You can wear cotton—you couldn't look more 1940 than in Balenciaga's black muslin bodice and white cross-barred muslin skirt.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

314	$2.00
315	2.00
316	2.00
S-4210	1.00
S-4211	1.00
S-4221	1.00
8658	.50
8661	.75
8670	.60
8671	.60
8672	.75

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Easter-Paris promotions

Since Easter is so early this year, we think you can launch a powerful double-barreled promotion by tying up your Easter promotions with high-lights from the Paris Openings, shown in this issue. Sell your customers their Easter clothes by backing them with Vogue's reports of Paris fashions, and quotations from page VI.

A white promotion

A very timely theme for a Paris-Easter hook-up is white. Constantly on the up-beat, this year promises to beat all previous ones. In the last issue of Vogue, we reported that in Paris "White hats are smart". In this issue, we show you some actual examples of them on page 48. Really important news for your millinery department, it would top off a white promotion very deftly.

And for the frosting—those all-important White Touches. Lingerie accents on dresses and hats, reams of white blouses (like the one on the cover), and piqué pepping up coats. Fill your store with white Easter decorations and flowers, and plan your window-displays around the White Idea. And drive it home with quotations from Vogue's Paris report.

Easter time entertaining

Use the news in Paris dinner and evening clothes to promote *your* dinner and evening clothes for Easter time entertaining. For this year, Easter time marks just about the first appearance of spring evening dresses.

There's a great deal of information of which you can make pointed use: mile-wide skirts, or very-very slim ones; draped jerseys; fluent chiffon; dramatic lace; bold contrast. Line up your stock under these fashion headings, and sell them with telling "Vogue says" quotations.

Paris in print

Paris has been breaking into print in more ways than one! Pages 68 to 71 show you several columns of geometrical prints that were seen in Paris—apples, penguins, girls' names! We think you should use this news, and add your store's by-line.

Easter time is a good print time: prints are gay, and they're among the most practical and popular of all spring fashions. Use Vogue quotations about them in newspaper-headline type on your background.

The Easter Parade

Sell your customers *special* ideas for Easter day—suits or dresses that are just what Paris is talking about. There is a certain aura about The Day which inspires everybody—men and women alike—to sally forth in something definitely new and definitely grand. Appeal to this feeling by promoting your Easter grandeur by its faithfulness to Paris fashion news. (See pages 52-53, for instance.) And make your windows look as much like an Easter Parade as possible.

At the end of the rainbow . . .

It looks as though the same hand that wields the Easter-egg dye-brush painted the clothes coming from Paris—for colour, this year, is rampant! There are soft pastel shades—like the pale pink of the dresses on pages 58-59. And there are the bright, vivid shades like those illuminating the cover.

Use these fashion points for a colourful Easter promotion. Let your store be suffused with arresting new colour combinations—and for your windows, we think it would be fun to dye some Easter eggs the colours of your clothes!

Promotions of the Fortnight

Four promotional ideas for spring for your store

PARIS OPENINGS II

VOGUE SAYS: "No hint of war in the feminine, charming clothes at the Paris Openings."

Many pages of this issue are devoted to the Paris Openings, and to the clothes which America is importing from them. Vogue's brass-tack summary will be valuable to your fashion coordinators and personnel trainers in teaching your salespeople the fashion points and special phrases which mark your stock as new as today's Vogue.

It's important that you tie in your stock with these new Paris colours, lines, and details; and key your advertising and window-displays to them. To make a double-header, page I of the Trade Edition suggests ways these fashions can be allied to your Easter promotion. Toe the mark set by Paris!

BEIGE

VOGUE SAYS: "Sawdust beige—new shade for country wear."

Beige had good notices in the last issue of Vogue—and receives them again this issue. On page 90 you see it used in a suit for the country—and note, too, that new-again country fabric, corduroy. There's one idea: new colour + new fabric = ingredients for a piping-hot rural promotion.

And then on page 91, you see beige with two of spring's smartest accessory colours: golden yellow and white. A window-display featuring these collaborations (tied in, perhaps, with a promotion of yellow-coloured jewellery, or white lingerie touches) should bring good notices from your customer-critics, we feel sure.

OLDER WOMEN

VOGUE SAYS: "For older women—a tuxedo front adds inches up and down."

"Women in the public eye"—an intelligent idea for an older-woman promotion that sells clothes the positive way. It does not stress camouflages to hide figure faults, or ways to dignify age. It sells clothes that are smart and appropriate for your older customers who appear at clubs, organizations, businesses (and they almost all do!). See pages 92 to 95.

We think you should have an older-women build-up for spring throughout your store. (Pages 116 and 117 show fashion-promotable corsets to fit into the picture.) And for your window-displays, stand your mature, chic mannequins in typical settings—by a lectern, before a microphone, presiding over a meeting. Focus the promotion with "Vogue says" quotations. Bring your clothes before the public eye via the women who are in the public eye!

EVENING

VOGUE SAYS: "For dinner, there's good theatre in long sleeves with full skirts."

Here are some ideas for dinner-and-evening promotions: pages 76 and 77 show you the Meeting of the Opposites—full skirts and long sleeves. The advantage: they can be worn to a white-tie, gold-plate affair as appropriately as to informal dinners. Vogue says they're "good theatre"—so let them take their bows in your windows in front of a curtain background.

Pages 88 and 89 show you two versions of the ever-good white, which promises to be even better this year. We think you might do an all-white evening promotion. . . . Page 87 presents a Palm Beach (and Paris) favourite which has gyrated northwards—delicate-as-ever chiffon. Give it a not-so-delicate promotion—your customers will love to see it, in the midst of the will-spring-never-come month of March.

Summer Bathing-Suits

TYPES

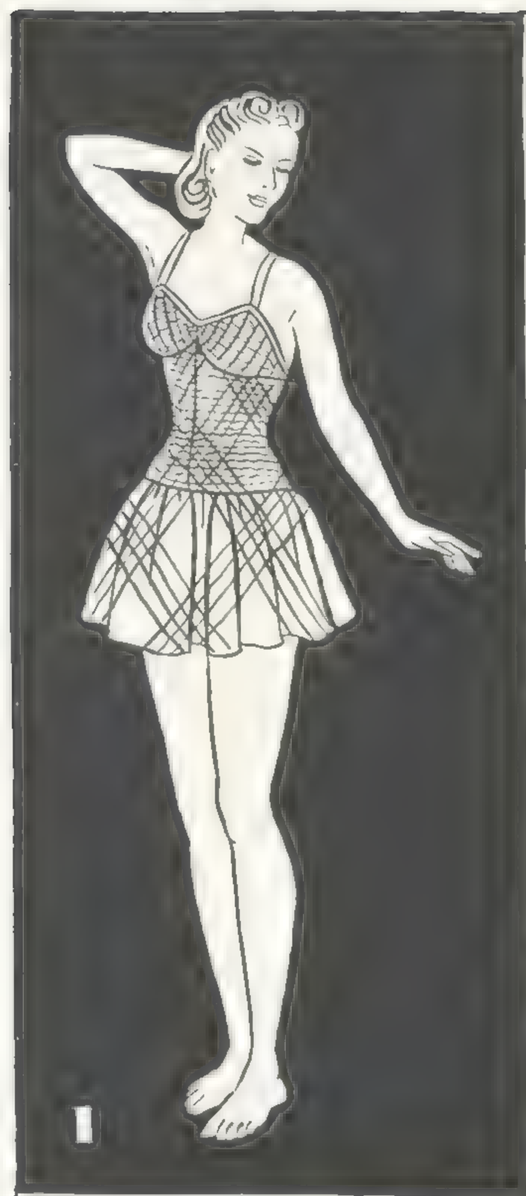
Variations on the ballerina of resort fame
The princesse suit with matching terry-lined coat
Wool knits used in a feminine way
Two-piece suits with skirts or pants, or both
New versions of corsetry maillots
And whatever the silhouette:
emphasis on the bust and waist-line

FABRICS

Still many elasticized rayon satins,
many plain, often striped, some printed
Elasticized knits, too, including a new jacquard
Monotone cottons in bold designs
A tendency to Victorian design in prints
Lots of rayon jersey, very good in stripes
A few taffetas and stiff satins
Piqués in striped and waffle weaves
Woven-striped seersucker, often very sheer
And—sharkskin, forever and ever

COLOURS

A small, but very smart, demand for grey, brown
Bright red and bright yellow:
promotional colours, alone or in combination
Black: especially for the taffetas and satins
Black, too, for knits; much white for everything
A little pink
The usual aquas, royals, wines



Current Contrasts

1. The ballerina suit: this time in pastel-plaided seersucker, Matletex at the waist. West Coast-Manchester.
2. The beautifully-cut dressmaker suit, kind to so many types of figures, looks new in black satin. Beau Jardin.
3. The piqué ensemble with terry-lined coat: white—with blue Victorian roses. Pollack, Smith & Robbins.
4. The half-skirted swim-suit: giddy in red and white peppermint stripes; satin-with-Controlastic. Augstein.

There's A Great Variety of Styles

5. Beneath this gay young coat is a princesse suit. Both are blazing white sharkskin, lighted by red polka-dots. Bert Schnurer-Cabana.
6. News: the use of a knitted fabric in a dressmaker way. A navy knit with red-and-navy elasticized midriff, a red border. Augstein.
7. All the principles of wise corset-making are used for this maillot. It's made of a fine lisle matelassé knit, elasticized. By Vassar.
8. White scrolls on a navy waffle-weave cotton: for this basque-waisted suit with the front skirt fullness. Bert Schnurer-Cabana.
9. Here's a clever use of green-and-white striped piqué. There's a muff-beach-bag and matching bolero. Pollack, Smith & Robbins.
10. Sharkskin, hand-blocked in a tropical jungle print: for this flatteringly cut princesse suit, with a huge bow. Sun Surf Modes.
11. A nursery cotton—pigment white on pink muslin—for this little-girl suit, with sharkskin-bound closing. Matching jacket. Gabar.
12. Black again. This time, black taffeta, shirred with elastic for a fitted bodice, flaring at the skirt. Lots of fun, we think. By Catalina.
13. Two-way stretch rayon, cotton, and "Lastex" is used at different angles to control the stresses and strains on a swim suit. Jantzen.
14. A white satin maillot, superbly cut at the bust, can be used as a foundation for a variety of separate printed jersey skirts. From Gabar.

15

16

17

18

19

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21

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23

24

Sell More Than One to Each Customer

15. A surplice closing and an easy skirt make this suit becoming to all sorts of figures. There's a matching terry-lined coat. Jantzen.
16. A lei of vari-coloured flowers goes all the way around the bra-top of this princesse crêpe-rubber suit. Matching cap. Kleinert.
17. For the young in heart (and the good in figure) here is a fine two-piece suit. Made of a rayon and cotton elasticized knit. Bradley.
18. Multi-coloured, woven-striped seersucker is contrasted at different angles to make this gay young princesse suit. Sun Mode.
19. A separate bra, with pants-and-skirt in one piece. Made of a new type of jacquard knit in gay patterns. A fabric triumph, by B. V. D.
20. A soft, muted plaid for this crinkled rubber suit. It has a shirred effect to control the side fullness. From U. S. Rubber.
21. A brilliant print—of wild tiger lillies—is splashed over this satin-Lastique suit. Princesse lines with a pantie-skirt. From Flexees.
22. A velvet-like, loop-piled fabric (in a bright red and white stripe) for this suit, cut away to show separate pants. Gantner.
23. A fine pin stripe on elasticized satin: choice for a two-piece suit, stripped of all fripperies, perfect for swimming. Brown-Durrell.
24. A little peasant flower print is perfect for this dirndl suit. There's a matching coat, terry-lined, with terry trimming. Shepherd.

PARIS AND AMERICAN "VOGUE SAYS" QUOTATIONS

For these four free cards, write Vogue Merchandising Service, 420 Lexington Avenue

Vogue says: "Beige is underscored for spring."
Vogue says: "Wear the long-torso line, day and evening."
Vogue says: "How welcome—the rosy glow of pink at the Paris Openings."
Vogue says: "Unmistakably, Paris silhouettes are narrowing."

Prix de Vogue

The third and fourth quizzes of the Prix de Vogue will not be printed in the Trade Edition, but will be sent by letter to stores participating in the contest. They will be mailed about March 15th.

Additional quotations not made on cards. Use them in advertising or for your own cards.

Paris Fashions

Vogue says: "In Paris, the Spring Collections were designed to please the men."
Vogue says: "Paris pencil suit: decidedly narrow skirt, decidedly long jacket."
Vogue says: "Jet is one of Paris's newest affections."
Vogue says: "There's nothing fresher than pink evening dresses."
Vogue says: "In Paris, light top-coats over dark dresses are returning."
Vogue says: "Paris prints are charmers."
Vogue says: "In Paris, many silhouettes are bloused."
Vogue says: "Veils still froth in Paris."
Vogue says: "Paris loves white hats."
Vogue says: "Paris clothes are personal and feminine."
Vogue says: "Your silhouette will be narrower."
Vogue says: "Paris loves pale hats."
Vogue says: "Prints were prominent at the Paris Collections."
Vogue says: "Paris presents lace in the new Spring Collections."
Vogue says: "Around the neck of your jacket or coat, twist a fur neck-piece."

American Fashions

Vogue says: "For your fine spring plumage—plumage colours."
Vogue says: "For dinner, there's good theatre in dresses with long sleeves and full skirts."
Vogue says: "*Broderie anglaise* is a favourite 'White Touch' this spring."
Vogue says: "Long, gently curving from bosom to thigh—the line to follow this spring."
Vogue says: "Foundation and dress collaborate to make the long-torso a thing of beauty."
Vogue says: "On the spring horizon—chiffon, delicate as always, more beloved than ever."
Vogue says: "Brown and white—together for spring."
Vogue says: "Sawdust beige—new country shade."
Vogue says: "Corduroy—new-again country fabric."

Older Women

Vogue says: "Tuxedo fronts add inches up and down for the older woman."
Vogue says: "Softly draped bodices for the older woman."
Vogue says: "Neck-lines slashed to a deep V for the older woman."
Vogue says: "Ruler-straight boleros for top-heavy figures."
Vogue says: "Softly dull, fluid fabrics for the older woman."
Vogue says: "For the older woman—skirts that are bulkless around the hips."
Vogue says: "White around the face flatters the older woman."

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2 YEARS (48 ISSUES) $8.00
WRITE FOR QUANTITY RATES
MARCH 15, 1940

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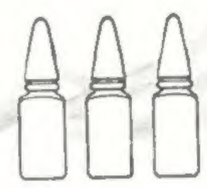
Escape Trio

By Peggy Sage

WHIMSY

HOT PINK

SPRING FEVER



WHIMSY—1940 flight from reality . . . frail, clinging-vine pink on your nails. *Warning:* You'll never be your old "on-time-for-appointments" self again!

HOT PINK—Spirited escape from winter . . . guaranteed to take him away from the stiffest shipboard competition.

SPRING FEVER—Blue-flame red at your fingertips—exciting release from boredom . . . calculated to turn his roving fancy to serious thoughts of you.

The Smartest Manicurists use Peggy Sage Polish. If you are bothered with split, cracking nails, ask your manicurist for the *complete* Peggy Sage Manicure. You, like many other discriminating women, may find that the Peggy Sage *Method* is the answer to your fingertip problem. The distinguished clients of Miss Sage's Salon say her polish "wears like iron." PEGGY SAGE SALON, 50 East 57th Street, New York—and better shops.

"With Camels, I get the utmost pleasure out of smoking. Camels are so much *milder*—and they have *real flavor.*"

Mrs. Thomas Edison Sloane

of New York and Llewellyn Park

YOUNG Mrs. Sloane is the wife of the grandson of Thomas Edison, the famous inventor. Mrs. Sloane's interests are centered in charity work and home life. She writes verse, likes to sketch, plays the piano. In particular, Mrs. Sloane prides herself on her good cooking...enjoys slipping into a house apron to "putter around the kitchen." Portrait at left shows Mrs. Sloane in a characteristic pose—serene, gracious, smoking a Camel.

"When I smoke—and that's *often*—I simply must have a mild cigarette," says Mrs. Sloane. "So, of course, I prefer Camels. In fact, I wouldn't enjoy smoking so steadily if it weren't for Camel's extra mildness, their fine delicate taste, and their gentleness on my throat. Simply wonderful!"

In recent laboratory tests, Camels burned 25% *slower* than the average of the 15 other of the largest-selling brands tested—slower than *any* of them. That means, on the average, a smoking *plus* equal to

5 *EXTRA SMOKES PER PACK!*

A few of the many other distinguished women who prefer Camel cigarettes:

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